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Historic Structure Report

WAR MEMORIAL OPERA HOUSE

San Francisco, California



Prepared for

CITY & COUNTY OF SAN FRANCISCO
DEPARTMENT OF PUBLIC WORKS
BUREAU OF ARCHITECTURE

July 9, 1993



CAREY & CO.
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INTRODUCTION



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INTRODUCTION

The purpose of this Historic Structure Report is to provide the Bureau of Architecture with a report on the existing condition of the San Francisco Opera House. It is based on a comprehensive general building inspection and evaluation, review of applicable existing documentation, and additional historical research. This report provides information and recommendations to guide future decisions about building repairs, rehabilitation, restoration, and alterations.

Carey & Co, Inc. prepared this Historic Structure Report on the San Francisco Opera House for the City of San Francisco as part of the Earthquake Safety Program (Phase II). The San Francisco Bureau of Architecture, architect for the project, assisted Carey & Co. with this survey and evaluation.

The Earthquake Safety Program provides funding for the evaluation and rehabilitation of specific City-owned buildings. EQE/Structus an association of EQE International Engineering and Design and Structus are presently preparing a Phase I study for seismic strengthening of the War Memorial Opera House.

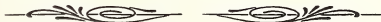
The San Francisco Opera House is within and contributes to the National Register of Historic Places San Francisco Civic Center Historic District. Therefore, any work on the Opera House should comply with the *Secretary of the Interior's Standards for Rehabilitation of Historic Structures*. This

report provides the guidance necessary to meet these standards. It includes the following:

- A description of the Historic Resource.
- A survey of the existing condition of the building exterior.
- A survey of the interior room by room, noting the existing condition of features and spaces.
- A determination of the significance of architectural features, finishes, and spaces.
- Recommendations for rehabilitating historically significant features and spaces.
- An evaluation of recommendations for integrating existing historically significant features with proposed structural, mechanical, electrical, and disabled-access improvements.
- A recommendation of guidelines to ensure compliance with the *Secretary of the Interior's Standards for Rehabilitation of Historic Structures* in future building projects.

Carey & Co. staff who conducted the survey and assessment are:

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Background

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Interior Evaluation

Recommendations

Appendix

BACKGROUND

HISTORY

San Francisco has had a reputation as an enthusiastic opera town ever since the Gold Rush. In fact the first complete grand opera performance "La Sonambula" was performed in 1851 at the Adelphi Theater on Clay Street. Two of the city's favorite theaters in the late 1800's were Wade's Opera House (which became the Grand Opera House) on Mission Street and the Tivoli Opera House on Eddy Street (see figure 1).

Traveling opera companies from all over the world performed in a variety of San Francisco theaters, most of which burned after the 1906 Earthquake. After the 1906 Earthquake both the San Francisco Symphony (formed 1911) and the San Francisco Opera (formed 1923) used various theaters including the acoustically poor Civic Auditorium, "a wholly inadequate acoustically erratic barn of a building" (Chronicle, 10/15/32).

The San Francisco Civic Center's character and overall style are derived from a design devised by B.J.S. Cahill before the 1906 earthquake and adopted by the City in 1912 (see figure 2). Beginning in 1911 there were numerous proposals for a performing arts complex associated with the proposed Civic Center. By 1913, as the plan evolved, City Hall was repositioned to the present Van Ness Avenue site and the Opera House was proposed to be built on the east side of the central plaza next to the Library on the Mar-

shall Square site (site for the new Main Library currently under construction) (see figure 3). This location was not realized and the present Opera House was incorporated into the later War Memorial Complex plan.

The San Francisco Civic Center is regarded by many scholars as the finest and most complete

manifestation of the City Beautiful movement in the United States. This movement was an aspect of the general drive for municipal reform in the 1890's intended to bring order and beauty to American cities. Each building was intended to contribute to the whole civic complex, complementing and enhancing the focal point and main structure—City Hall. Beauty and order on this monumental scale exemplified the ideals of city planning and noble municipal reform popular at the turn of the century. Consequently, the

classical vocabulary, beaux-arts scale, siting (grand and axial), and formal landscaping were employed to create a harmonious ensemble of civic pride and power.

In 1918, plans were initiated to erect a building for a symphony hall and an art museum. In 1920 the art association bought the block where Davies Hall now stands. It was at this time that the American Legion became involved and proposed to



Figure 1 - Tivoli Opera House ca. 1890.
Courtesy of Performing Arts Library and Museum

dedicate the performing arts complex to the Great War (WWI) as San Francisco's "living memorial."

In 1922 it was decided more land was necessary for a larger facility. An architectural advisory committee was named for the War Memorial project which included Bernard Maybeck, Arthur Brown, Jr., John Galen Howard, G. Albert Lansburgh, Frederick Meyer, Willis Polk, and John Reid, Jr. Ultimately, Arthur Brown Jr., and G. Albert Lansburgh became the designing architects for the Opera House. From 1923–1925 the present site was acquired by the City—two blocks bounded by Van Ness Avenue, McAllister, Grove, and Franklin Streets. Located west of City Hall, these two blocks expanded beyond the original Civic Center boundaries, but was proposed to harmonize with the original plan. The War Memorial Site had been primarily residential before the 1906 Earthquake.

The 1913 Sanborn Insurance Co. map shows

a mixture of flats, boarding houses, hotels, auto companies, some commercial buildings, a livery, and some vacant lots (see figure 4). There arose a sentiment that the back of City Hall should have a more compatible set of neighbors especially when more commercial and industrial uses appeared certain.

In 1927, a \$4,000,000 bond election provided the necessary funds to begin the project. The total cost of the two buildings, one a music auditorium, the other a veterans and arts building was \$6,125,000. The Opera House opened officially on October 15,

1932 with the production of "Tosca" (see figure 22).

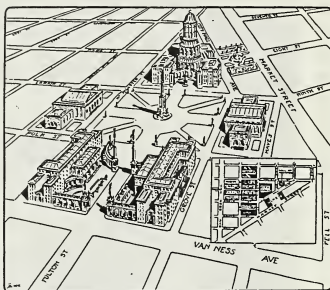
The War Memorial Complex as completed in 1932 consists of the nearly identical pair of monumental classical structures—the Opera House and Veterans Building (see figure 8). Although there were sound aesthetic reasons for designing the two buildings as a matched pair, in the end they were made identical because neither the opera supporters nor the veterans would consent to the other having a more complete, costly, or magnificent building.

The Opera House, the more complicated structure, was designed first and the Veterans Building derived its shape and design from it. On the Fulton Street site from Van Ness Avenue to Franklin Street, between the two buildings, a formal garden (designed by Thomas Church) was completed in 1936. This is the Memorial Court and provides a gracious space that connects

conceptually to the front of City Hall.

From 1932 to 1980 the Opera House was home to the San Francisco Opera, Symphony, and Ballet Companies. Each shared the facilities and rotated their seasons during the year. After World War II, the Opera House was the location for important ceremonial sessions and speeches during the creation of the United Nations (April 25–June 26, 1945). President Harry Truman addressed the closing organizational session in the Opera House auditorium. This culminated seven weeks of

The Architect and Engineer



San Francisco Civic Center Plan as Suggested by Architects B. J. S. Cahill and Adapted by Board of Supervisors

Figure 2 - Proposed Civic Center, 01/01/12

working conferences at the War Memorial. Heads of state, 282 delegates from 49 countries, and 5,000 other people attended this historic conference.

On September 8, 1951, the Opera House was again used as the location for the signing of an important treaty. The occasion was the return of sovereignty to Japan after the United State's occupation after WWII. The treaty was drawn in the Veterans Building and signed in the Opera House.

San Francisco in the 1960's and 1970's began to propose needed expansion of the Performing Arts Complex. The Opera House was crowded and had been used for San Francisco's resident companies since 1932. First, an addition was built onto the rear of the Opera House in 1976 providing additional space for stage scenery and offices (see figures 9 and 11). Next, Davies Symphony Hall was completed in 1980 on the block across from the

Opera House at Van Ness Avenue and Grove Street. Added to the rear of this building was Zellerbach Rehearsal Hall completed in 1981 and to be used by the Opera, Ballet, and Symphony. These projects were all designed by Skidmore, Owings, and Merrill. In 1983, the Ballet Association Building on the west side of Franklin Street at Fulton Street was completed. It was designed by Beverly Willis and provides 65,500 square feet of

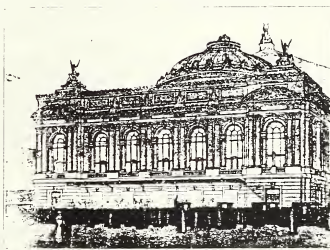
studio, office, and classroom space. With this recent expansion, the Performing Arts Complex functions as a unified and co-operative venture for the three resident companies.

The principal architect for the Opera House and Veterans Building was Arthur Brown, Jr. He was assisted by G. Albert G. Albert Lansburgh. Brown, a former student of Bernard Maybeck and his partner, John Bakewell, Jr., were the architects for the San Francisco City Hall, and the Civic Center Federal Building. Brown also designed Coit Tower, Temple Emanu-El, the P.G.&E. Building, and the

Department of Labor and Interstate Commerce Commission Buildings in Washington, D.C. He served on the architectural boards of the Panama-Pacific International Exposition and 1933 Chicago World's Fair, and chaired the Golden Gate Exposition held on Treasure Island in San Francisco in 1939-1940.

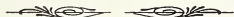
G. Albert Lansburgh, who also served in the Panama-Pacific International Exposition Board, was principally known as a theater designer for the Orpheum Theater company. He built vaudeville and movie houses for the company throughout the U.S. He designed both the Fox Warfield and the Golden Gate Theaters in San Francisco. He was primarily responsible for the interior design of the Opera House.

The Architect and Engineer



*Preliminary Study, Municipal Opera House, San Francisco
Willis, Paine and Company, Architects*

Figure 3 - Proposed Opera House, 07/01/13



CHRONOLOGY OF CONSTRUCTION

The following is a selective account of construction, repairs, and alterations to the San Francisco War Memorial Opera House and Veterans Building based on "Municipal Reports," City budgets, Building Permit Applications, newspaper accounts, War Memorial construction archives, and the like. For a full list of the sources, see Bibliography section. Where available, a corresponding location of work has been included. Some described work may have not been implemented.

<u>Date</u>	<u>Description</u>	<u>Location</u>
1849, June 22	First documented concert in San Francisco: songs and piano.	Portsmouth Square
1851, Feb. 12	First grand opera performance in San Francisco: "La Sonambula."	Adelphi Theater Clay Street
1856, Nov. 29	Maguire's Opera House opens.	Washington Street near Montgomery
1866	First art museum opens, in Woodward's Garden.	Block bounded by Mission, Valencia, 13th and 14th Streets
1871	San Francisco Art Association established, ancestor of San Francisco Museum of Modern Art and of Art Institute.	Vicinity 480 Pine Street
1876, January	Wade's Opera House opens. Later known as Grand Opera House.	Mission Street near Third
c. 1884	Tivoli Opera House opens.	70 Eddy Street
1886	Future War Memorial land has been developed for residential use.	Blocks bounded by Van Ness, McAllister, Franklin, and Grove Streets
1893	San Francisco Art Association is given the Mark Hopkins Mansion.	Southeast corner of California and Mason
1899	Use of future War Memorial land has become more dense, and stores are at ground floor along Van Ness Avenue.	Both blocks
1906, April 18-21	Wade's, Tivoli, and Mark Hopkins Mansion all burn down. Site of future War Memorial also burns.	Roughly: waterfront to Van Ness and Townsend, plus to 20th and Dolores
c. 1907	San Francisco Art Association reopens the California School of Fine Arts in the foundations of the Mark Hopkins Mansion.	California and Mason Streets
1911, Dec. 29	First concert by San Francisco Symphony Orchestra.	Unknown
1911-1913	Campaign by Musical Association of San Francisco for money to build a hall for symphonic performances. Some money raised, but not enough to build.	

- | | | |
|---------------|--|-------------------------------------|
| 1913 | Land of future War Memorial has been redeveloped after the fire as commercial and industrial; some land still vacant. | Both blocks |
| 1913 | New Tivoli Opera House re-opened with performance by the Chicago Opera. Building later used for movies. | 70 Eddy Street |
| 1918 | Project design and fund-raising for a symphony hall and art museum combined in one building, with a memorial court. | Davies Hall block |
| 1919 | Charles Kendrick brought about the union of the symphony-and-museum project with a memorial to San Francisco's war veterans, approved by various Posts of the American Legion. | Proposed for Davies Hall block |
| 1920 | San Francisco Art Association pays \$300,000 to buy block (playing field) from St. Ignatius School. | Davies Hall block |
| 1920, May 19 | Mass meeting to raise funds for three-part project: symphony hall, museum, veterans' memorial. Public fund drive initiated. | Civic Auditorium and street corners |
| 1921, Aug. 19 | Trust Agreement for War Memorial, between University of California Regents and a private board consisting of representatives from the Symphony Association, the Art Association, and the American Legion Posts. Space for veterans' organizations to be allocated by a majority of the San Francisco Posts of the American Legion. | Proposed for Davies Hall block |

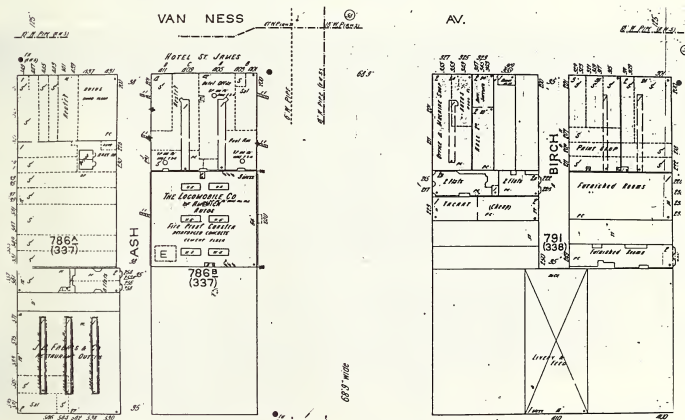


Figure 4 - Project Site; Sanborn Fire Insurance Map, 1913

1922, Oct. 11	Architectural Advisory Committee named for War Memorial project: Bernard Maybeck (chair), Arthur Brown, Jr., John Galen Howard, G. Albert Lansburgh, Frederick H. Meyer, Willis Polk, and John Reid, Jr.	
1922	Architectural Advisory Committee recommends more space than the one square block in order to fulfill all the program needs. John Drum conceived plan to use the two blocks directly across from City Hall. The trustees would trade the Davies Hall block for one of the two new blocks, and the City would buy the other. The plan was additionally attractive because Lyon Van and Storage was about to put up a warehouse on McAllister directly opposite City Hall.	
1923, January	Board of Supervisors buys out Lyon and orders condemnation proceedings on remainder of the site.	Two blocks bounded by Van Ness, McAllister, Franklin, and Grove Streets
1923, Sept. 26	First performance of the first season of the San Francisco Opera Company.	Civic Auditorium
1924, Oct. 24	Trustees sell original block to Board of Education.	Davies Hall block
1925	Consultation on design with Pericles Ansaldo from La Scala Opera in Milan.	Opera House
1926	Art Association and its school move into new building.	800 Chestnut Street
1926	Veterans' representatives approve 65,000 square feet for their own use.	Veterans Building
1926, Nov. 11	War Memorial ground-breaking (premature).	Both buildings
1927, February	Trustees present to the public the idea of a \$4 million bond issue for construction of the War Memorial.	
1927, March	City Attorney deletes mention of museum or opera house from the bond issue language because of State law concerning public gifts to private parties.	
1927, May 2	Board of Supervisors votes not to appropriate money for construction until official plans receive "formal approval of the majority of duly constituted representatives of all the war veterans' organizations now [1927] existing in San Francisco."	Both buildings
1927, June 14	Bond issue passes.	Both buildings
1927-1930	Arguments over plans and over control. Veterans' organizations demand and get 40,000 square feet additional space, and also an auditorium with adjustable floor either flat for dances or raked for concerts and lectures.	Both buildings
1927, Nov. 6	Voters pass charter amendment creating the War Memorial Board of Trustees, to take over the assets and responsibilities of the private board.	

1928, August	Site cleared.	Both blocks
1930, January	Complaints from public about "swamp" and debris in site.	Both blocks
1930, Mar. 3	First War Memorial Trustees appointed and approved (self elected body of private citizens).	
1931, Nov. 11	Cornerstones laid.	Both buildings
1931-1932	Construction (see figures 5, 6, and 7) General Contractors - Lindgren & Swinerton, Inc.	Both Buildings
1932, Sept. 29	Dedication of War Memorial buildings (see figure 9).	Both buildings
1932, Oct. 15	Formal opening of Opera House, performance of "Tosca."	Opera House
1932, Nov. 11	Veterans Building celebrated with parade on Armistice Day.	Veterans Building
1933, Feb. 22	Veterans Building presented by the City to the veterans, parade on Washington's Birthday.	Veterans Building
c. 1935	Museum opens, with sole entry on McAllister Street.	Veterans Building, fourth floor
1935	Orchestra pit revised for performances of Wagner's "Ring."	Opera House
1939	Mrs. James L. Flood donates "a magnificent collection of art objects, tapestries, mirrors, furniture, and statuary at an appraised value of over \$250,000." These are placed in the Opera House.	Opera House

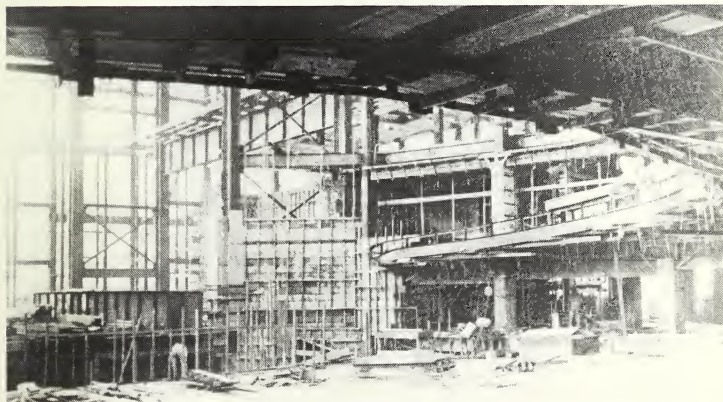


Figure 5 - Construction; Main House, 1932

1939	Installation of 378 outlets for head sets for the hard of hearing, and the circuits to serve them.	Opera House
1939	178 veterans' organizations meet regularly in the building.	Veterans Building
1940	Watchmen's tie [sic. time] clock system installed. Sand jars and smoking stands purchased. Repairs to plaster and to furniture. Stone masonry in foyers and corridors regouted where necessary.	Both buildings
1940	Light standards installed.	Memorial Court between the two buildings
1940	Hardwood floors sanded and refinished.	Veterans Building, fourth floor
1940	Front sidewalk step eliminated because of safety hazard. Front canopy installed. Ventilation of Veterans Club Awnings.	Veterans Building
1940	Installation of stained glass window in memory of Grand Army of the Republic.	Veterans Building, north stairway landing between 2nd and 3rd floor
1940	Spotlights revamped for stage.	Veterans Building, Auditorium
1940	Slipping hazard supposedly eliminated from stairways between main floor and basement. Boxes repainted and regilded. Picture molding installed on Grand Tier cross-over passageway. Ventilation of Balcony Circle.	Opera House
1942	Clubroom, Ladies' Lounge, and Room 110 painted and refinished. Walls and ceiling of Room 1 painted, and wood-and-glass partition installed. Auditorium molding and doors regilded.	Veterans Building
1942	83 veteran's organizations meet regularly in the building. Stage floor sanded and refinished. Debris remaining from original construction removed from grids and structural beams backstage.	Veterans Building Opera House
1942	Outlet holes drilled and drain pipes installed for better control of water seepage.	Tunnel between the two buildings
1942	Lighting changed to comply with wartime "dim-out" regulations.	Memorial Court and "many parts of both buildings"
1943	Refinish auditorium foyer. New flooring Room 1. Refinish foyer of north entrance to Museum. Paint and refinish Museum offices on first floor.	Veterans Building
1943	Repair gold curtain. Scale and repaint metal marquee on south side. Sand and refinish basement floor.	Opera House

1944	Plaster repairs. Backstage dressing rooms painted and refinished.	Both buildings
1944	Venetian blinds overhauled and repaired.	Veterans Building
1944	188 veterans' organizations meet regularly in the building.	Veterans Building
1944	Miscellaneous painting and refinishing.	Museum (fourth floor)

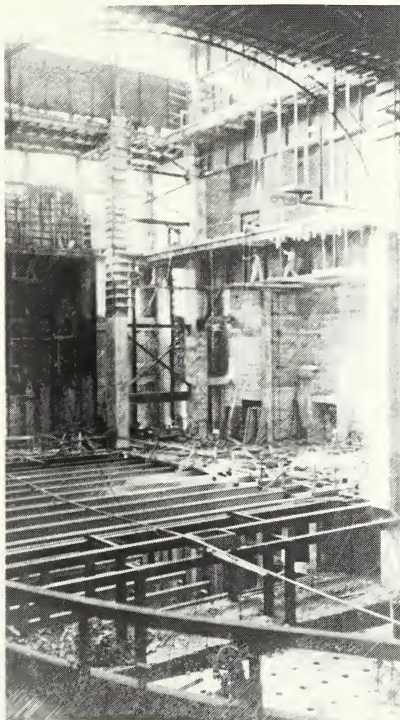


Figure 6 - Construction; Stage, 1932

1944	Heating system of clinic improved. Stage's braid curtain repaired. Gumps donates two Gobelin tapestries, from "Jerusalem Delivered" set, woven at the Papal Looms in 1733 and 1736.	Opera House
1944	Iron fence at east end painted and regilded.	Memorial Court
1945, April 25 to June 26	Conference to found the United Nations. Temporary alterations include: partitioning, electrical installations and supplementary illumination in Museum galleries for clerical offices and broadcast headquarters; special sets on stages of Opera House and Veterans Auditorium; telephone exchange in Veterans Building basement; partitions etc. in remainder of Veterans Building for meetings, offices for officials, and press facilities; Opera House basement turned into meal facility, its mezzanine furnished as consultants' lounge, and fourth floor offices refurnished for Conference Steering Committee.	Both buildings in their entirety
1945, July and August	Restoration after United Nations conference: offices repainted; decorative plaster repaired; marble bases reset and repaired; office furniture refinished; carpets, drapes, and upholstery cleaned or repaired.	Both buildings
1945	Veterans' organizations request an additional building to accommodate additional organizations anticipated by veterans of World War II.	Possibly across Franklin Street
1945	Iron fences on east and west ends painted and regilded.	Memorial Court
1945	"Olio" curtain installed on stage. "Rixon" hinges on main auditorium doors repaired.	Opera House
1945	Alterations to Rooms 125, 126, and 127. Second and third floor corridors painted and refinished.	Veterans Building
1945	"Freon"-type compressor installed in drinking water cooling system. Fire hoses replaced. Metal doors repaired.	Both buildings
1946	U.N. conference repairs completed: 400 chairs repaired and 72 oak benches refinished.	Probably both buildings
1946	First floor office floors lacquered. Room 223 repainted. Signs installed above all first floor offices.	Veterans Building
1946	Over 200 veterans' and patriotic organizations meet regularly in the building. Building is at capacity.	Veterans Building
1946	Some sections repaired and refinished.	Museum, fourth floor
1946	Copper coping over stage and roof repaired. Backstage south corridor repaired and refinished.	Opera House
1946	Canopies recovered. Water tanks of fire pressure system overhauled.	Both buildings
1947	Gilded ornamentation, ceiling, and walls of theater and foyer cleaned. Drapes cleaned and repaired. Roof repaired.	Opera House

1947	Rooms 104 and 106 altered. Basement entrance between kitchen and Room 1 altered.	Veterans Building
1947	About 300 veterans' and patriotic organizations meet in building regularly. Number of persons using the building estimated at over 700,000. Veterans request an additional building.	Veterans Building
1947	Extensive alterations to fourth floor.	Museum
1951, Sept. 8	Signing of Treaty granting Japan sovereignty	Opera House
1956	Drawings for alterations to basement meeting room.	Veterans Building
1956-1957	Ventilation improvements.	Veterans Building
1957-1958	Building improvements for Museum. More ventilation improvements.	Veterans Building
1957-1958	Canopy replaced.	Exterior
1957-1958	Floors refinished.	Opera House
1958-1959	Gunitite put in attic and a few other spaces to eliminate water seepage (\$50,183).	Both buildings
1958-1959	"Improvements" (\$26,904).	Museum on fourth floor
1959-1960	Exterior repaired and steam-cleaned (\$3,218). New coverings for auditorium seats (\$2,716).	Opera House



Figure 7 - Construction; Exterior, 1932

1961-1962	Structural improvements.	Museum
1962-1963	Study and discussion of more space for Museum.	Veterans Building
1963	New acoustic shell for symphonic performances, by SOM and acoustician Heinrich Keilholz—urethane foam covered with fiberglass.	Opera House
1964	New suspended ceiling and lighting, Room 123.	Veterans Building
1964	Alterations and additions to women's toilets.	Opera House
1965	"Report on Rehabilitation and Modernization of San Francisco's War Memorial Center," by Wurster, Bernardi & Emmons, and Skidmore, Owings & Merrill.	Both buildings and across Franklin Street
1965	Service bar in Green Room added.	Veterans Building
1966	New suspended ceiling Room 110. Paint lobby, vestibules, and galleries.	Veterans Building
1966	Drawing for bar sink replacement.	Opera House basement



Figure 8 - San Francisco Civic Center, ca. 1940

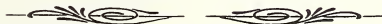
1967	Carpenter's Shop moved off-site to clear space for Opera Company offices.	Opera House, backstage, 3rd floor north
1967	Civic Grand Jury recommend study of "more rational and equitable use of space" because of decreasing use by veterans' organizations.	Veterans Building
1967	Drawings for electrical system repair and replacement.	Veterans Building
1967	New fourth floor created in former Carpenter's Shop; new company offices and toilets in same.	Opera House, backstage, 3rd and 4th floors north
1967	New passenger elevator shaft, with lobbies for it on mezzanine and second floors.	Opera House, backstage north
1967	Intercom, paging, and closed circuit TV systems for performers. Dressing rooms rehabilitated. New stage lighting and rigging.	Opera House, backstage
1967	Spotlights enclosed.	Opera House, auditorium walls
1967	Acoustic tile installed.	Opera House bar areas
1967	Guard railings for tapestries. Drawings for refinishing bronze doors.	Opera House
1967	Sculpture Court (Rotunda) ceiling modernized. Storage and exhibit handling area remodeled.	Museum
1967 or 1968	New offices for Symphony added.	Veterans Building, 1st floor
1969	Kitchen renovated.	Veterans Building
1969	New gold curtain and its machinery installed.	Opera House
1969	Galleries renovated.	Museum
1969	Ornamental iron fence refinished.	Memorial Court
1969-1970	Drawings for cleaning interior cast stone.	Veterans Building
1970, Feb. 11	War Memorial Board allocates to the Museum the whole third floor, Room 134, and a Van Ness Avenue entrance.	Veterans Building
1970, September	Drawings for Men's Club remodeling.	Veterans Building
1970, October	Drawings for backstage rehabilitation.	Opera House
1974	Fire alarm system expanded.	Veterans Building
1975	Safety modification to freight elevator. Existing ticket office altered.	Veterans Building
c. 1975	Addition(s) to Museum storage.	Veterans Building basement

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| 1976, Sept. | Addition on Franklin Street completed (see figures 9 and 11) . | Opera House |
| 1976 | Front stairs repaired. | Opera House |
| 1977 | Control of Green Room (originally called the Library) and the auditorium passes from the American Legion War Memorial Committee to the War Memorial Board of Trustees. | Veterans Building |



Figure 9 - Construction; 1976 Addition

1978, June 21	Herbst Hall dedicated: reworking of Veterans Auditorium, 915 seats, permanent rake of floor, new boxes, Brangwyn murals cleaned, former basement space for floor machinery turned into Lower Lounge.	Veterans Building
1980	Interior cleaning (\$31,850).	Opera House
1980	Lobby renovated. Art vault in Rooms 1 and 2 renovated.	Veterans Building
1980-Sept. 13	Davies Symphony Hall completed.	Van Ness/Grove
1981-Oct.	Zellerbach Rehearsal Hall completed.	Symphony Hall
1983	"Exterior restoration" (\$369,567).	Opera House
1983	Ballet Association Building.	455 Franklin Street
1984	North freight elevator replaced. Terra cotta repaired.	Opera House
1986	Auditorium seats reupholstered.	Opera House
1987	Fence repainted and gold leafed.	Memorial Court
c. 1987	New kitchen in lower lounge.	Opera House
1989, Oct. 18	Loma Prieta Earthquake	
1990	Emergency earthquake repairs, (\$111,869).	Opera House
1991	New chairs for boxes.	Opera House



EVALUATION METHODOLOGY

Prior to conducting the field investigation, Carey & Co. developed specific criteria for the evaluation of the Opera House. This was developed to provide a systematic framework for the evaluation and a way to assess a multitude of building components with different historic values and in varying degrees of deterioration. At the same time, it allows future users of the document to quickly find information on building components.

EVALUATION RATINGS

First the firm determined the *historic value* or significance of the component on a four-point scale ranging from very significant to noncontributing. Once the significance was established, the firm determined the *condition*, or degree to which historic fabric had deteriorated or been altered. The condition rating is a five point scale ranging from excellent to unknown. Finally, Carey & Co. rated the *priority* or importance of addressing any given deficiency on a three-point scale ranging from critical to minor.

Historic Value

Historic Value entails a professional judgment of the historic importance of each component based upon research in historic documents and on-site observation. There are four ratings:

Very Significant – The space or components are central to the building's architectural and historic character.

Significant – The space or components are associated with the qualities that make the building historically significant. They make a major contribution to the structure's historic character.

Contributing – The space or components may not be extraordinarily significant as isolated elements but

contain sufficient historic character to play a role in the overall significance of the structure.

Noncontributing – The space or components are not historic, or are historic but have been substantially modified. Little or no historic character remains.

Condition

Condition describes the degree of fitness of rooms or components:

Excellent – The space or components are in virtually original condition.

Good – The space or components are intact and sound. Few imperfections are visible, and they require only minor repair work.

Fair – The space or components show signs of wear or deterioration.

Poor – The space or components are no longer performing their original function or are missing.

Unknown – The space or components are inaccessible and condition cannot be assessed.

Priority

Priority provides a measure of each deficiency and shows the importance of correcting deficiencies.

Critical – Advanced deterioration is present or will occur if the deficiency is left uncorrected. Critical may also signify that the deficiency is causing advanced deterioration of adjacent or related building materials, or poses a threat to life safety.

Serious – Deterioration will result in failure or will threaten life safety if not corrected within two to five years. Serious may also signify that failure to correct the deficiency will cause deterioration of adjacent or related building materials.

Minor – Routine maintenance and conservation methods may have not been followed. Minor deficiencies do not affect other building materials.



EXTERIOR EVALUATION

ARCHITECTURAL DESCRIPTION

ORIGINAL BUILDING

The following exterior building description of the San Francisco Opera House is taken from the National Register of Historic Places Inventory - Nomination Form.

"The War Memorial - The San Francisco War Memorial consists of a pair of identical monumental classical structures, the Opera House (301 Van Ness Avenue) and the Veterans Building (401 Van Ness Avenue) on either side of a formal court. The complex is set in a double block bounded by Van Ness, McAllister, Franklin, and Grove Streets, and faces the City Hall across Van Ness Avenue.

The Opera House is erected on a steel frame with reinforced concrete floors and walls. It is clad in terra cotta simulating Raymond granite used in its base, steps, and columns. The building is generally rectangular in shape except for a high scenery loft at the rear and a pair of staircase wings which

project from the sides near enough to the front that they appear as receding planes of the main facade. There are four principal stories above ground and a mansard roof (see figures 10, 12, 13, 14, and 15).

The building is a late and rather severe example of the Beaux Arts style with decorative treatment encircling the building at all levels. The ground floor base is deeply rusticated and cut with ranges of arches. The two-story superstructure has a rusticated wall of lower definition and the same ranges of arches everywhere except the front facade which is more elaborately designed. The attic is set back behind a balustrade, and a mansard roof caps the whole. Details of both ornament and function are everywhere masterfully executed.

The principal forward facade on Van Ness Avenue



Figure 10 - War Memorial Opera House, ca. 1932

is reached by a series of long granite steps. The facade contains seven arches in the base, glazed, and fitted with handsome bronze and iron frames. The five central arches serve as the main public entrances to the building and the other two, partially infilled, as secondary service entrances to ticket offices. Each arch is defined by voussoirs and ornamental keystones with masks of lions' heads. The central and outer keystones also serve as brackets for protruding balconies in the next level. There are eight bronze sconces in the spandrels, and a flat belt course runs above the base.

In the superstructure, eight large pairs of free-standing, fluted doric columns rise over the piers between the arches below that flank seven recessed arches just behind them. Each arch is outlined with a curved ornamental molding and capped with a simple ornamental keystone flanked by swags. The two outer arches are sculptural niches; the five inner arches open back to an open vaulted vestibule with five glazed arches to the mezzanine foyer. At the base of the columns is an interrupted balustrade, segments of which protrude as shallow balconies at the central and two outside bays. Above the columns is a simple entablature crowned with an interrupted balustrade.

Set back behind the crowning balustrade is a short rectilinear attic floor with windows behind each section of balustrade. The wall terminates in a stylized frieze incised with a wave design exactly like its counterpart on the City Hall. Above the attic floor is a leaded copper mansard roof, striated with vertical expansion joints and culminating in a simple roll molding.

Slightly set back from the main facade and protruding out of the north and south sides of the building from ground to roof are two vertical staircase cavities. For the most part they are simply treated,

with the basic rusticated background wall textures of the main facade standing out as the principal feature of interest. The transition from front facade to staircase wing is accomplished in a series of folding planes of this basic wall texture. There are three square windows in a vertical line on both east and west walls of the wing. On the outside of each wing, there is a glazed arch in the base and a more elaborate motif in the superstructure with two pairs of doric pilasters flanking a sculptural niche with a balustrade.

The court side of the Opera House consists of a rusticated wall with ten arches ranged across each tier from the staircase wing to the rear of the building. Each arch in the base has a lion masked keystone and bronze sconces in the spandrels. The five forward arches are completely glazed entrances; the rear arches are infilled except for windows and a door in the last arch. The arches in the superstructure are set in an ornamental molding with a balustrade at the base.

The Grove Street side of the Opera is identical to the court side with the addition of a marquee cantilevered over a circular driveway which runs the length of the building. The marquee is made of wood and sheeted with copper. It is suspended from rods attached to the spandrels between the arches and is attached to the building at the impost.

The rear of the Opera House (now obscured by the new addition) is dominated by a large arch that cuts through the base and superstructure with two smaller arches on either side in each tier. The main arch springs from the coursing between the two levels and is topped by an ornamental keystone. Huge sliding metal-plated doors in the arch accommodate Opera scenery. Between the top of this arch and the entablature above is a large, rectangular horizontal panel.

Above the Opera House in the rear is the large scenery loft which, like the building itself, is divided by a coursing into two principal rusticated wall sections. The front and rear are incised by large rectangular panels in the center, flanked by smaller vertical panels which contain pedimented windows with protruding balustraded balconies carried on brackets. The narrower north and south ends of the loft have a similar arrangement of unadorned panels. There is a simple cornice at the top of the wall surmounted by a mansard roof.

The War Memorial Court occupies the area between the Opera House and the Veterans Building. It is enclosed on its east and west sides by blue and gold ornamental iron fencing between the two buildings. A U-shaped driveway passes along its edges, from Franklin Street to the forward fence between the building wings and returns to Franklin Street. The area enclosed by the driveway consists of a central lawn encircled by a sidewalk lined with box hedges and sycamore trees, and lighted by ornamental lamps of iron."

Alterations

In 1976 an addition was constructed on the rear of the Opera House at the Franklin Street elevation (see figure 11). It provides additional space for stage scenery and offices. The four-story addition is approximately 154' x 58' and mimics the original Opera House in form and ornamentation. The walls above the granite base are, however, clad in large pre-cast concrete panels and not terra cotta as in the original structure. All windows in the addition are aluminum.

Large two-story galvanized metal doors are placed on the east and west elevation providing access for oversized opera scenery. The south elevation is articulated with seven recessed arches with lions' head keystones up to the second-story level. A large arched aluminum window is inset into each arch. The granite is built out at the base of the arches to form benches. Bronze light sconces similar to the bronze fixtures on the original structure are placed on each elevation of the new addition.

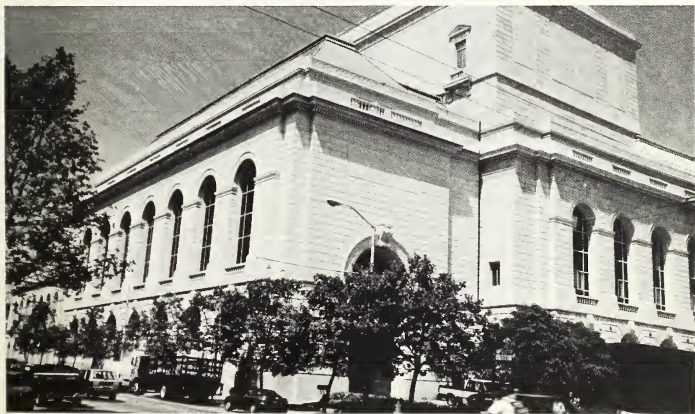
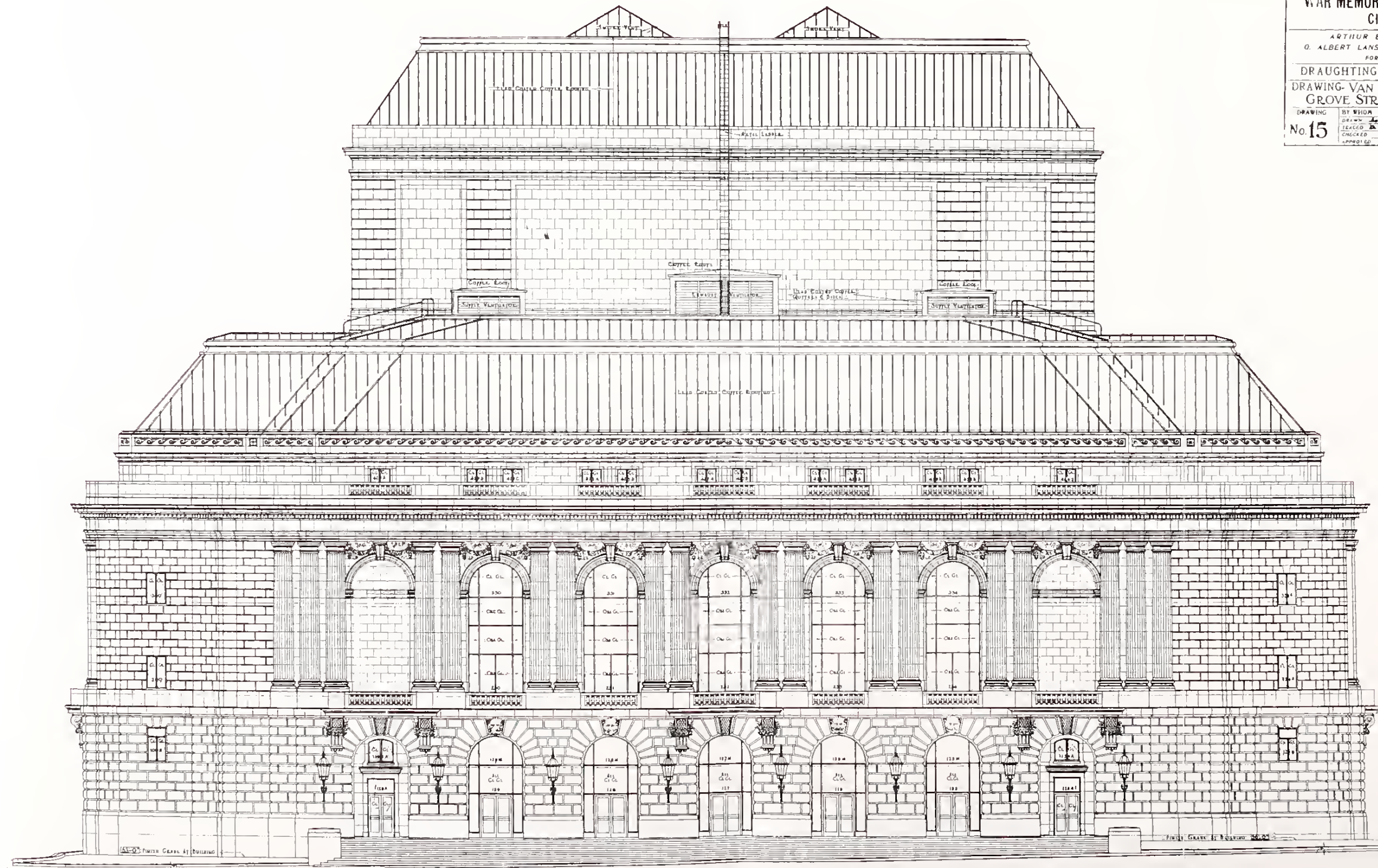


Figure 11- 1976 Addition; 1993



OPERA HOUSE

WAR MEMORIAL OF SAN FRANCISCO CIVIC CENTRE

ARTHUR BROWN JR., ARCHITECT
O. ALBERT LANSBURGH, COLLABORATING ARCHITECT
FOR THE OPERA HOUSE

DRAUGHTING ROOM 451 MONTGOMERY STREET

DRAWING-VAN NESS AVENUE AND
GROVE STREET ELEVATIONS

DRAWING	BY WHOM	PRINTING RECORD	DATE
No. 15	BY WHOM	PRINTING RECORD	DATE
	DRAWN	5-18-31	10-27-31
	TRACED	7-6-31	8-1-32
	CHECKED	7-28-31	4-18-33
	APPROVED	8-18-31	

-VAN NESS AVENUE ELEVATION-

Figure 12 - Van Ness Avenue Elevation; original drawing, 1932

OPERA HOUSE

WAR MEMORIAL OF SAN FRANCISCO
CIVIC CENTRE

ARTHUR BROWN JR., ARCHITECT
O. ALBERT LANSBURGH, COLLABORATING ARCHITECT
FOR THE OPERA HOUSE

DRAFTING ROOM 451 MONTGOMERY STREET

DRAWING-VAN NESS AVENUE AND
GROVE STREET ELEVATIONS

SCALE
8'-1'-0"

DRAWING	BY WHOM	PRINTING RECORD	DATE
No. 15	3-78-31	10-27-31	
	7-6-31	2-6-32	
	7-20-31	4-10-32	
	6-78-31		

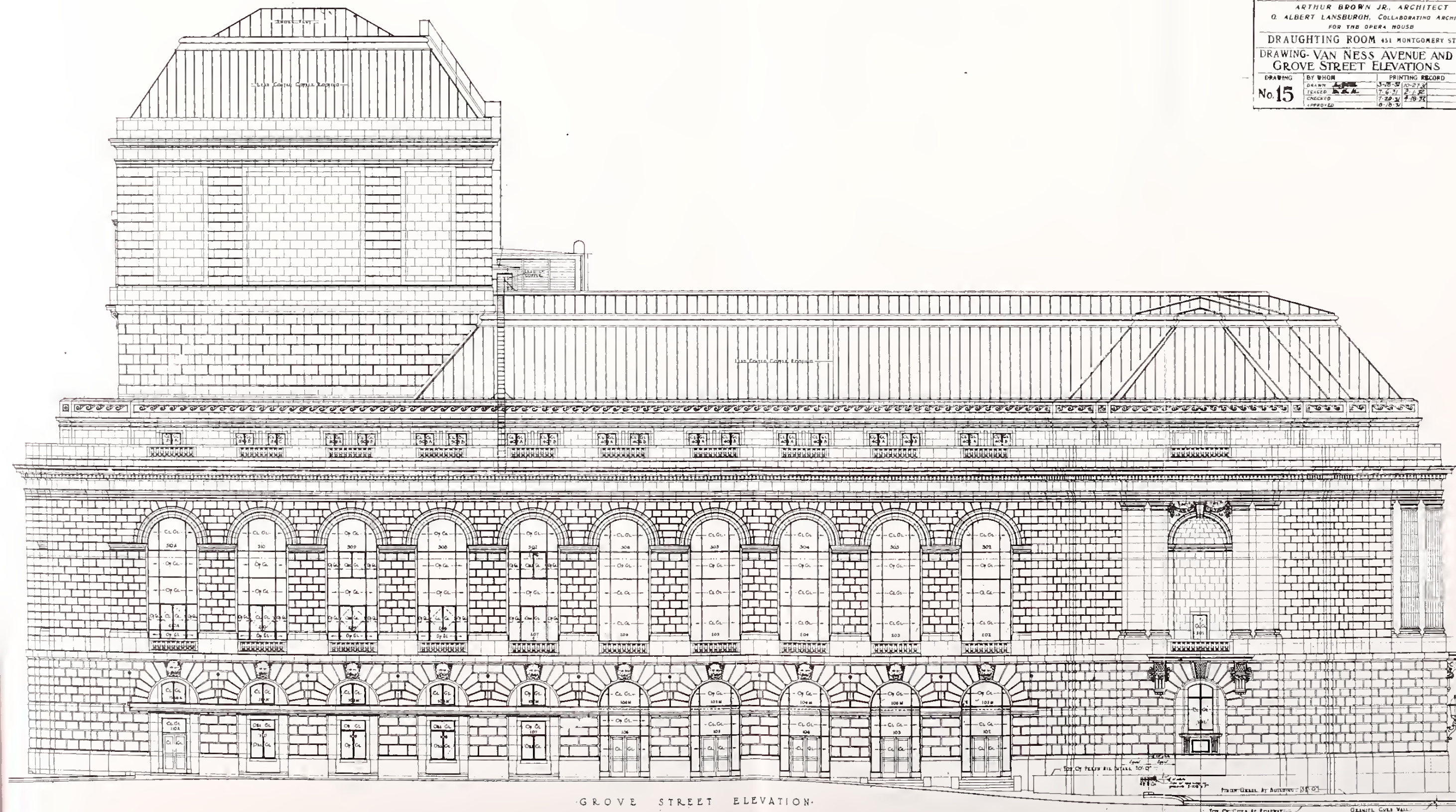


Figure 13 - Grove Street Elevation; original drawing, 1932 (addition not shown)

OPERA HOUSE

WAR MEMORIAL OF SAN FRANCISCO
CIVIC CENTREARTHUR BROWN JR., ARCHITECT
Q. ALBERT LANSBURGH, COLLABORATING ARCHITECT
FOR THE OPERA HOUSE

DRAUGHTING ROOM 451 MONTGOMERY STREET

DRAWING- FRANKLIN STREET AND
MEMORIAL COURT ELEVATIONS SCALE
1/4"=1'-0"

DRAWING	BY	THOR	PRINTING RECORD	DATE
No. 16	DRAWN	A. C. B.	3-28-31	2-28-31
	TRACED	W. B. G.	3-31	2-1-32
	CHECKED		7-10-31	4-18-32
	APPROVED		8-18-31	

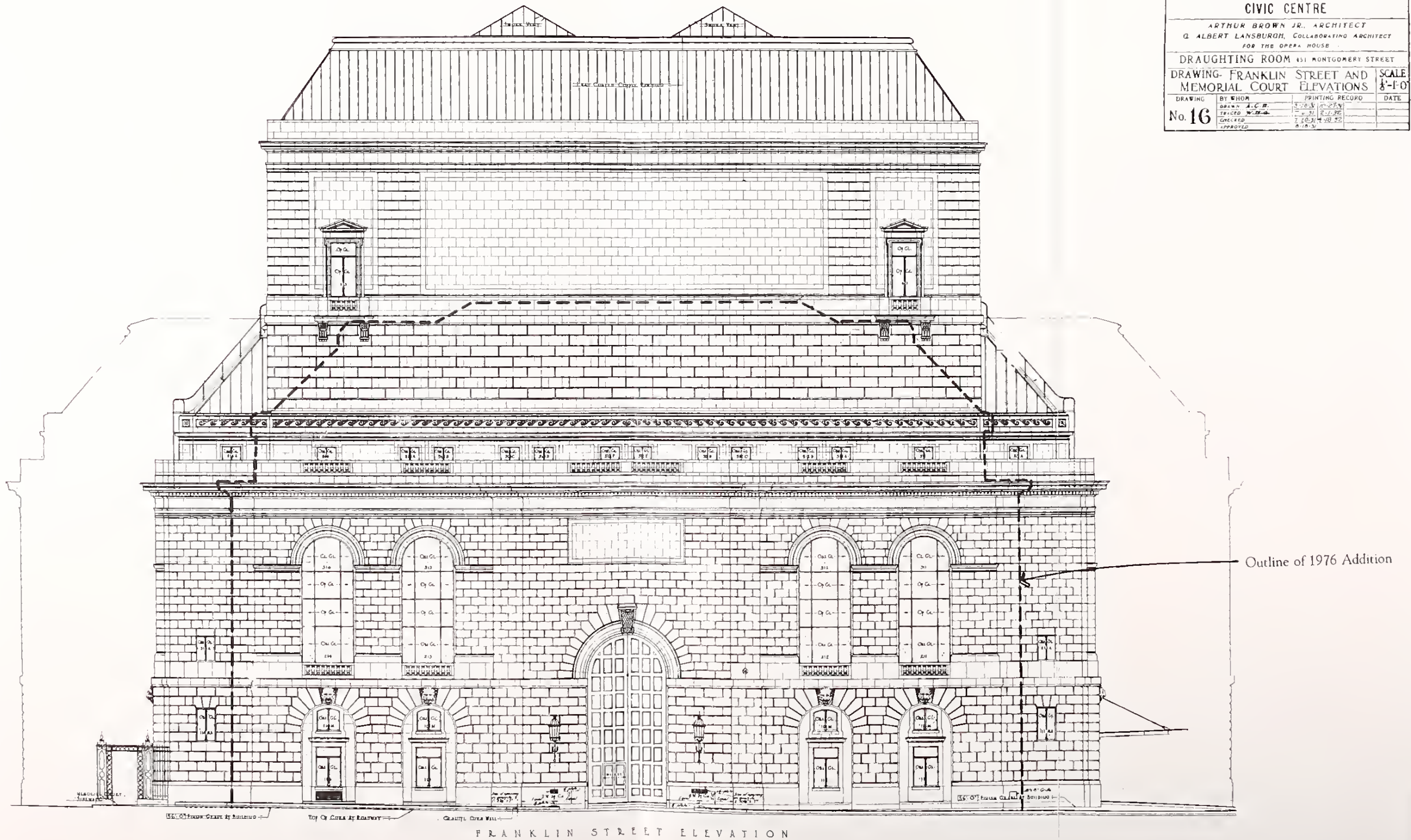


Figure 14 - Franklin Street Elevation; original drawing, 1932

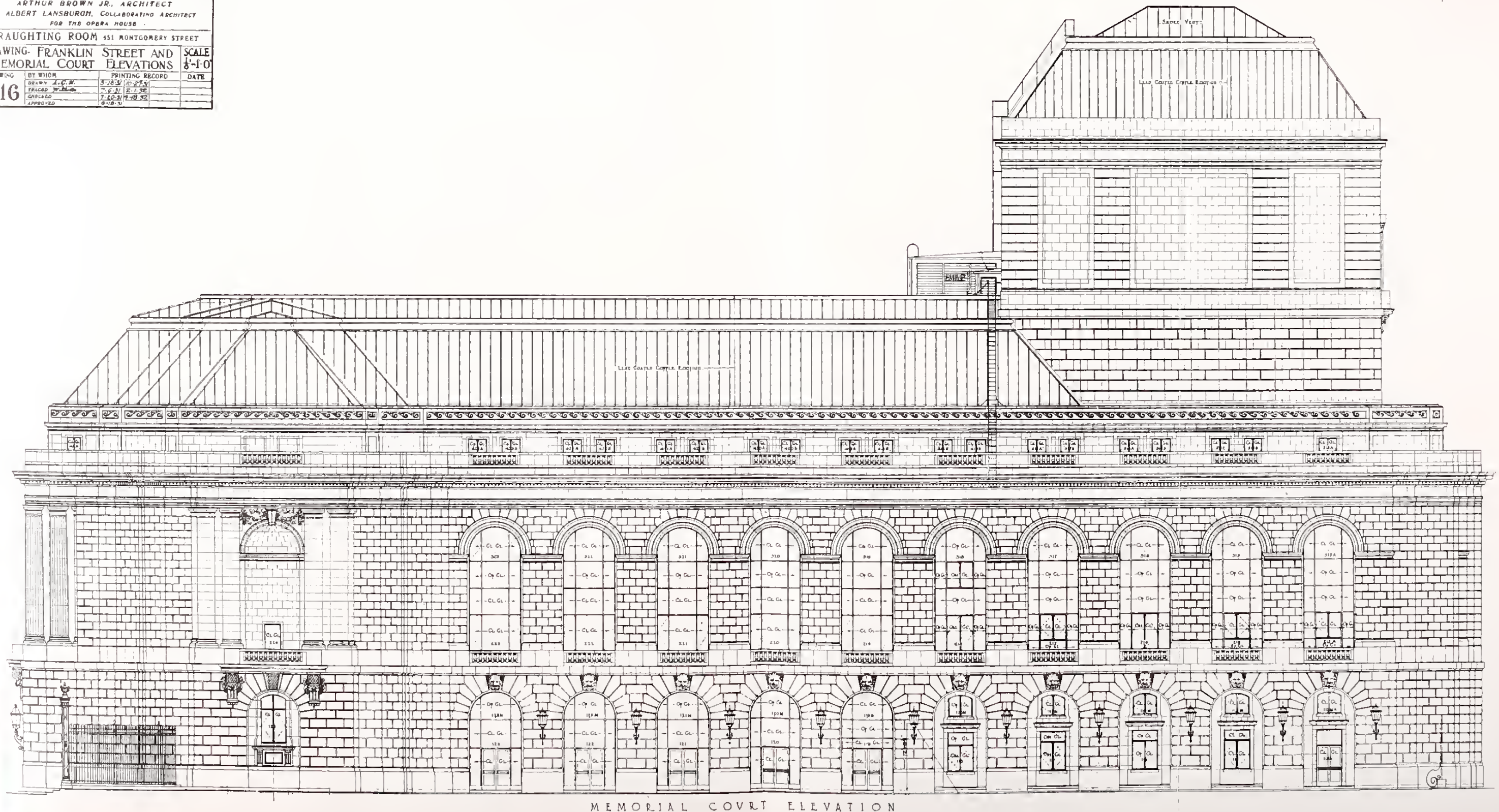
OPERA HOUSE

WAR MEMORIAL OF SAN FRANCISCO
CIVIC CENTREARTHUR BROWN JR., ARCHITECT
O. ALBERT LANSBURGH, COLLABORATING ARCHITECT
FOR THE OPERA HOUSE

DRAUGHTING ROOM 451 MONTGOMERY STREET

DRAWING FRANKLIN STREET AND
MEMORIAL COURT ELEVATIONS SCALE
8'-1'-0"

DRAWING	BY WHOM	PRINTING RECORD	DATE
No. 16	5-18-31	10-27-31	
	5-6-31	5-1-32	
	7-10-31	7-10-32	
	8-10-31		



MEMORIAL COURT ELEVATION

Figure 15 - Memorial Court Elevation; original drawing, 1932 (addition not shown)

EXISTING CONDITION

The building exterior was surveyed from the ground and the loggia balcony at close range and with binoculars. A description of the general condition of all exterior building materials is presented below. Due to the general nature of this exterior evaluation and the integrity of the existing facade materials, Carey & Co. assigned the entire exterior of the Opera House a single *historic value* rating of *very significant*. Condition ratings for each material are noted in this section. The Exterior Recommendations section establishes a *priority* rating for each material and includes proposed repair methods for material deficiencies.

MAIN FACADES

Historic Value: Very Significant

The Van Ness Avenue, Grove Street, Franklin Street, and the Memorial Court (north) elevations are constructed of terra-cotta ashlar units with a granite base, columns, and monumental entry steps (see figures 12, 13, 14, and 15). The windows are steel with a variety of types of clear and obscure glazing. Bronze window surrounds occur at the first floor, all others are steel. The exterior walls on the 1976 Addition (Franklin Street, and west ends of the Grove Street and the Memorial Court elevations) are clad in pre-cast concrete panels with ornamentation matching the original structure. The mansard roof on both the addition and original structure are covered with lead coated copper. Bronze elements in the form of doors, window surrounds, and light fixtures exist on both the original structure and the addition. Windows in the original structure are steel and in the addition are aluminum. The Van Ness Avenue and the Memorial Court elevations have galvanized-metal awnings at each entry door. A large copper-clad wooden marquee occurs over the first-floor entrance on the Grove Street elevation.

Terra Cotta

Condition: Good

The terra-cotta cladding on the Opera House appears to be in good condition based upon a visual survey from the ground. There are numerous small spalls and cracks, especially adjacent to mortar joints (see figure 16). Some terra-cotta glaze is missing primarily on units at the roof line. Early repairs to the terra cotta are evident and appear to be in sound condition.

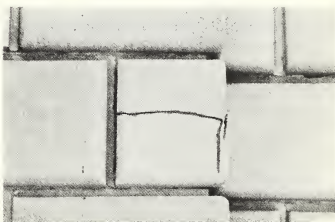


Figure 16 - Cracked Terra Cotta Unit

Granite

Condition: Good

The granite Opera House base, columns, and stairs at the main entrance appear to be in good condition as surveyed at close range. Deterioration is limited to open mortar joints, small amounts of organic growth, and general soiling (see figure 17).



Figure 17- Soiled Granite

Bronze Elements

Condition: Good

Bronze elements include doors, window surrounds, and light fixtures. The bronze doors and light fixtures are in good condition as surveyed at close range. They exhibit a surface patina that is typical for the age of the material. Some of the lanterns on the light fixtures are missing glazed panels. The bronze window surrounds are in good condition with only small amounts of surface soiling.

Copper

Condition: Fair

The marquee on the Grove Street elevation is only in fair condition as it has a variety of conservation problems. The copper material is raised and separated in places and heavily corroded at the eave line. The wooden sub-structure is exposed in some areas.

Steel Windows

Condition: Good

Steel sash windows and frames occur on all elevations of the original structure. They were surveyed from the ground and at close range from the interior. They contain a variety of clear and obscure glazing, some of which is original. The steel windows and frames have been well maintained and deterioration is limited to minor corrosion and small amounts of flaking paint.

Cast-Iron

Condition: Good

Cast-iron is used only for the ornamental fence. All cast-iron elements have been well-maintained and appear to be in good condition as surveyed at close range. The fence has multiple layers of paint which serve to protect the ferrous metal, but also obscure some ornamental detailing.

Galvanized Metal

Condition: Good

Galvanized metal elements include awnings and window panels. Awnings constructed of galvanized metal occur at several main entrance doors and serve to protect opera patrons from the elements. These awnings are not original to the structure but are largely in good condition as surveyed from the ground. Deterioration to the awnings, as well as to the inset window panels below the cast-iron and bronze window surrounds, is limited to minor amounts of corrosion and flaking paint.

Pre-Cast Concrete Panels

Condition: Good

The 1976 Addition is clad with pre-cast concrete panels which imitate the terra-cotta cladding on the original structure in color and texture. The pre-cast concrete elements are generally in good condition with the exception of heavy soiling on the cornice (see figure 18) and some staining beneath the bronze light fixtures on the west elevation.

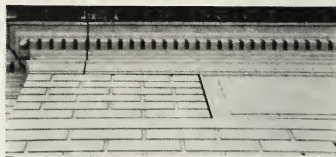


Figure 18 - Soiled Pre-Cast Concrete

Aluminum Windows

Condition: Good

The aluminum windows on the 1976 Addition appear to be in good condition and exhibit no deficiencies as surveyed from the ground.

Open Mortar Joints

Condition: Good

The mortar joints on the terra cotta, granite, and pre-cast concrete panels are generally in good condition. In a few areas, especially where previous repairs exist, joints are open or the mortar is deteriorating (see figures 19). Some mortar joints may have failed as a result of the Loma Prieta earthquake.

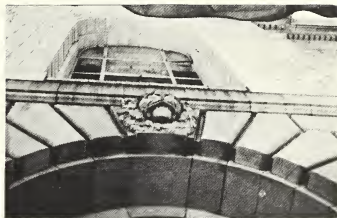
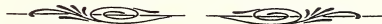


Figure 19 - Open Mortar Joints and Soiling



INTERIOR EVALUATION

ARCHITECTURAL DESCRIPTION

The following interior building description of the San Francisco Opera House is taken from the National Register of Historic Places Inventory - Nomination Form.

"The interior of the Opera House is everywhere clearly and efficiently organized, and its decorative treatment is always direct and in the service of the functions of the building. Within the tradition of Opera Houses, it is not lavish, yet there is an appropriate sense of richness about it that is achieved principally through the correct use of classical elements and the fine treatment of details. The simplicity and proportions of the ceremonial spaces are such as to appear equally appropriate to a monumental exterior.

The main Van Ness Avenue entrances open onto a simple vaulted vestibule where tickets are sold in windows at either end. The entrance vestibule opens onto a grand foyer across the front of the building, with stairs rising from either end in the wings, and corridors running off down the sides of the building. This organization is repeated with modifications at three higher levels. The west end of the building has dressing rooms and offices at all levels. The basement has a bar, buffet, and small emergency hospital."

A detailed architectural description of interior rooms, significant finishes and elements follows. It is divided into: *Primary Spaces*, describing very significant areas; *Room Types*, describing typical categories of rooms; and *Significant Components*, describing original significant finishes and elements. A *Floor-by-Floor Analysis* follows, describing the historic value, condition and extant alterations in individual rooms

PRIMARY SPACES

The Opera House has the following very significant spaces that are unique within the building.

- Lobby - Room 101
- Foyer - Rooms 102, 119, 120
- Main House - Rooms 103, 104, 105, M43-M67, 204, 303, 304, 406, 502, 601, 602
- Stage - Rooms 106, 107, 167, 168
- Loggia - Rooms 201, 201A, 201B,
- Board Room - Room 401



Figure 20 - Lobby

Lobby

Along the principal Van Ness Avenue entrances, the main lobby is a simple vestibule with groin-vaulted ceilings and ticket windows at each end (see figure 20). Floors are checkerboard light and base. Bronze-reeded handrails occur at each ticket window with bronze pendant lanterns at each groin vault. The cast-stone walls are articulated with five arched openings that separate the lobby from the foyer with elaborate bronze gates in each opening (see figure 59).

Foyer

The foyer is the most elaborate room outside the

main house (see figure 21). The walls are a combination of cast-stone and plaster, and the floors are marble. Twenty-four large, fluted cast-stone columns with marble bases outline the rectangular room, ten on each long side and two on each short side. The columns support a projecting denticulated cornice, above which is an elaborate barrel-vault ceiling. The ceiling is ornamented by cast-plaster octagons with central wreaths and rosettes, highlighted with gold paint. Five cast-stone pedimented openings recessed into arches open into the orchestra seating section of the house. The foyer is appointed with a variety of ornamental metal sconces, free-standing lamp posts, hanging bronze lanterns, railings, and grilles.



Figure 21 - Foyer

Main House

The main house consists of one large volume punctuated by three suspended curving balconies (see figures 22, 23 and 24). It is the most elaborate and highly ornamented space in the Opera House. Above the main floor orchestra seating, the three balcony tiers span wall to wall cantilevered into the main seating. The lowest tier at the mezzanine level is horseshoe-shaped and has box seating. The dress circle occurs above with front balustrade and intermediate panels hiding recessed spot lights. The uppermost tier is the upper and lower balcony seating and has simple molded plaster front. Total seating capacity is 3302.

The stage, at the east end of the main house is marked by a massive proscenium arch which spans from fluted pilasters at each end. The arch is decorated by highly ornamented cast plaster moldings, highlighted with gold leaf. Gold leaf statuary groups by Edgar Walter occur in the spandrel panels.

The side walls are constructed of rusticated cast-stone below the dress circle with flat and molded plaster walls above and at the rear. Three large arches with central festooned keystones punctuate the north and south walls. Each of the arched openings is infilled with a balustrade and a plaster screen wall and heavy curtains.

At the ceiling a projecting cornice is constructed of ornamented plaster moldings highlighted in gold leaf similar to the proscenium arch. The walls and ceilings in the balconies are simple flat plaster with vertical bands of trim dividing the walls into panels. Wall sconces occur periodically along these walls between the trim. Lighting for the upper balcony is provided by recessed octagonal fixtures.

The plaster ceiling above the orchestra floor has a large recessed oval, also highly decorated with cast plaster ornamentation. A chandelier in the shape of a sunburst, 27 feet in diameter, is suspended from the center of the ceiling oval.



Figure 22 - Main House, Opening Night



Figure 23 - Main House



Figure 24 - Main House

Stage

The stage itself is equipped with the most advanced features available in 1932. The stage could originally be raised and lowered in whole or in part, and the scenery is conveniently stored in the loft above the stage. The wood floors are tongue-and-groove joined. Walls and ceilings are exposed concrete with sprinklers and piping.

The stage apparatus consists of lines and counterweights along the walls, extending through the fly galleries (see figure 42). There are also the pin rails located at the fly gallery railings. The lighting is suspended from the ceiling, catwalks, and gaffs. Trap doors and hatches are scattered throughout the stage area.

Loggia

The loggia is an exterior two-story volume located

at the second floor in the Van Ness Avenue elevation immediately above the lobby (see figure 25). It is enclosed by eight large pairs of free-standing doric columns with arches and projecting balconies between each pair. Floors are quarry tile, and step down at each balcony to a terra-cotta balustrade. The walls are clad with exterior, architectural terra cotta units resembling the gray granite of other Civic Center buildings. Blind windows filled with obscure glazing occur along the interior west wall and have casements allowing access into the plenum space surrounding the foyer ceiling. The ceiling is cement plaster groin vaults separated by arches at each bay. Exterior ornamental light sconces occur at the west wall with floor mounted flood lights.

Two exterior vestibules flank the primary loggia space. Finishes are the same except for the ceilings

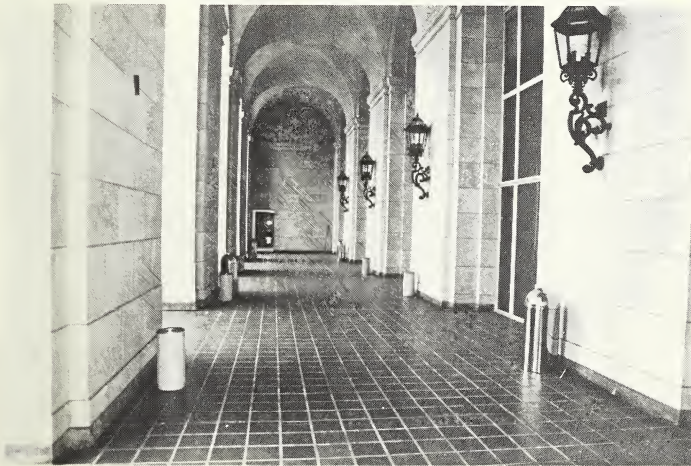


Figure 25 - Loggia

which are finished in architectural terra cotta.

Board Room

The War Memorial Board Room is located centrally on the fourth floor Van Ness Avenue elevation, immediately above the loggia (see figure 26). This highly elaborate, rectangular room is located within the suite of offices below the balcony east of the house. Floors are covered with carpet, bordered with marble. Walls consist of an elaborate wood base and paneled wainscot. The walls above are plaster and meet the ceiling with an elaborate crown molding. The plaster ceiling has a central

raised oval incorporating bronze mechanical grilles at the north and south ends.

French windows, set in a deep reveal occur at the exterior east wall with six-panel wood doors on the other three walls. Doors and windows have elaborate matching wood surrounds with additional heavy cornice caps at the north and south doors to the flanking anterooms. Light fixtures consist of two-candle brass wall sconces along all walls. Ornate register grilles occur high in the west wall and within the east wall wainscot for built-in radiators.



Figure 26 - Board Room

ROOM TYPES

Rooms other than the primary spaces previously described fall into one of three functional categories and can be characterized by one of fifteen room types:

■ Circulation/Public Spaces

- Promenades
- Stair Halls
- Corridors
- Passages
- Vestibules
- Stairs
- Elevators

■ Work Rooms

- Offices
- Dressing Rooms
- Lounges

■ Utility Spaces

- Toilet Rooms
- Backstage Areas
- Closets
- Utility Rooms
- Unimproved Areas

CIRCULATION & PUBLIC SPACES

Promenades

The promenades form the major public circulation areas at the front house. There are four promenade types differentiated by material configuration representing their hierarchy.

Basement Promenade

The basement promenade is a simple, rectilinear hall facilitating table settings for the adjacent bar and buffet to the west (see figure 27). Floors are delineated by rusticated plaster piers from umber quarry tile at north and south ends, to natural and



Figure 27 - Basement Promenade

stained herring-bone-pattern wood at the central promenade area. A black marble floor border occurs throughout butting an 8-inch-high rose marble base. Walls are rusticated plaster capped with a plaster cornice. The ceiling is applied acoustic tiles over the original flat plaster. Original ceiling-mounted *sunburst* light fixtures occur throughout with *opera-glass* fixtures at the north and south ends. Original projecting, wall-mounted bronze signs and cast-concrete ventilation grilles are contributing components.

First-Floor Promenade

The promenades at the first floor flank the main house to the north and south (see figure 28). The prominent, highly ornate foyer connects the two at the east end of the house. Main stairways: four total, occur at the ends of each promenade, facilitating vertical circulation from the basement throughout the fourth floor in addition to the two

passenger elevators at the east end of each promenade.

The floor is light rose marble tile with a medium rose border and adjacent base. The walls are finished with rusticated plaster and a simple profiled plaster cornice. The ceiling is a simple flat plaster finish. Light fixtures are suspended ornate *opera-glass* fixtures. Ornamental bronze ventilation grilles and projecting, wall-mounted bronze "check room" signs are also significant.

Mezzanine and Second-Floor Promenades

These promenades are above the first floor promenades with the mezzanine promenades opening into the foyer and the second floor promenades connected by a passage above the foyer (see figure 30).

Floors are amber quarry tile with black marble



Figure 28 - First-Floor Promenade



Figure 29 - Third-Floor Promenade



Figure 30 - Second-Floor Promenade

border. The rusticated plaster walls have a light rose marble base and are capped with a simple plaster cornice. The ceiling finish is flat plaster.

Fixed and casement steel sash windows occur at the second floor landings. Here there are bronze handrails. Mezzanine light fixtures are ceiling-mounted *sunburst* design. Second-floor light fixtures are ceiling-mounted and suspended *opera-glass* fixtures. Ornamental bronze ventilation grilles and projecting bronze signage are also significant.

Third- and Fourth-Floor Promenades

The promenades of the third and fourth floors wrap around the periphery of the house (see figures 29 and 31). At the third floor, the north-south connecting promenade provides sufficient room to accommodate a full service bar at the west wall while the east wall has five arched-steel sash windows adjoining the exterior loggia.

Floors are a checkerboard pattern, maroon and black mastic rubber tile with a black border. The fourth floor connecting promenade has sloped floors and curved walls. Ceilings are a simple flat plaster finish.

The third floor has four arched-steel sash windows with bronze handrails at each exterior wall in addition to the loggia windows. The fourth floor has two layers of windows lining the promenade: fixed wood windows along the interior, as well as exterior steel-sash casement windows adjacent to the window access space. The window access space runs parallel to the promenades between the interior promenades and exterior of the building. Lights in the promenades are ceiling-mounted *opera-glass* fixtures. Ornamental bronze ventilation grilles and bronze signage are also significant.



Figure 31 - Fourth-Floor Promenade

Stair Halls

Two stair-hall types, promenade and front house, are differentiated by location and finish.

Promenade Stair Halls

The stair halls at the west end of each promenade reflect the finish materials of their respective adjacent promenade rooms (see figure 32).

Front House Stair Halls

Additional stair halls are located in the front corners (northeast and southeast) of the building from the basement to mezzanine floors. Designed to accommodate the daily circulation to the basement, first and mezzanine level offices, these areas are finished with smooth plaster walls and ceilings. Flooring varies by floor: quarry tile at the basement, light and medium-colored marble tile at the first floor, and checkerboard rubber tile at the mezzanine level. Each reflects a continuation from the

adjacent promenade areas.

Corridors

Two types of corridors are found, differentiated by finish material and location.

Front House Corridors

The front house corridors have mastic rubber tile floors with marble base. Walls are flat plaster. Ceilings are flat plaster finish with a run plaster cornice. These corridors have original heavy porcelain wall-mounted drinking fountains. The lighting is non-contributing, ceiling-mounted fluorescent fixtures.

Rear House Corridors

The rear house corridors have painted concrete floors and bases. Walls are plaster with either exposed concrete slab and beam ceilings in the basement areas, or flat plaster ceilings at the upper



Figure 32 - Mezzanine Stair Hall

floors. Corridors have original heavy porcelain wall-mounted drinking fountains.

Original wall-mounted brass wall sconces still exist at some locations in the rear house corridors. Typically, non-contributing fluorescent fixtures comprise the lighting, though original ceiling mounted fixtures can also be found in some locations. Additional contributing components include original wall-mounted fire hose rack and hose bib, sprinklers, radiators, and wall-mounted thermostats.

Passages

The passages are divided into front house and rear house passages primarily due to finish and location.

Front House Passages

The front house passages reflect the finishes of their adjoining promenade.

Rear House Passages

The rear house passages are similar to the basement corridors in their finish. The flooring consists of painted concrete floors and base. The walls and ceilings are typically smooth plaster with no ornament, although exposed concrete slab and beam ceilings can be found at some locations.

Vestibules

There are five types of vestibules in the Opera House.

Entrance Vestibules

The first type is an entrance vestibule at the first floor ticket offices. These lead to private stairways accessing the small offices on the mezzanine level and the basement promenade. Finishes typically reflect those in the adjacent promenade areas: bronze and glass entry doors, marble floors and base, and plaster walls and ceilings.



Figure 33 - Basement Corridor

Toilet Room Vestibules

The second type is the small room adjacent to toilet rooms at the basement and upper balcony level. Finishes match the toilet rooms with tile floor and wainscot, plaster upper walls, and ceilings. The lighting is simple schoolhouse fixtures.

Smoking Room Vestibules

The third type is an entry to the mezzanine level men's smoking room. Finishes are similar to those found in the adjacent smoking room. The floors are quarry tile. The walls are paneled: wood paneled dado at the bottom, and canvassed plaster fields surrounded with wood trim at the upper portion. The walls are capped with a run-in-place plaster cornice.

Box Vestibules

The fourth type are the box vestibules (see figure 34). Located on the mezzanine level only, these



Figure 34 - Typical Box Vestibule

rooms serve as anterooms for the box seats. The floors are carpeted. The walls are paneled: canvassed plaster fields surrounded with wood trim. The ceilings are flat plaster finish with a run-in-place plaster cornice. Other trim includes profiled wood base, ornate bronze coat hooks and bronze ventilation grilles. Lighting consists of a *sunburst* fixture with bronze fitter. Heavy velvet curtains separate the box vestibules from the adjacent boxes.

Rear House Vestibules

The fifth type is a small transition passageway between the front house and rear house. Finishes are similar to those found in the rear house areas: unfinished concrete floors, concrete base, plaster walls and ceilings. Adjoining doorways have original, fuse-link overhead rolling, swinging and sliding fire doors. Counter-weights and gravity provide the method of closure for the doors.

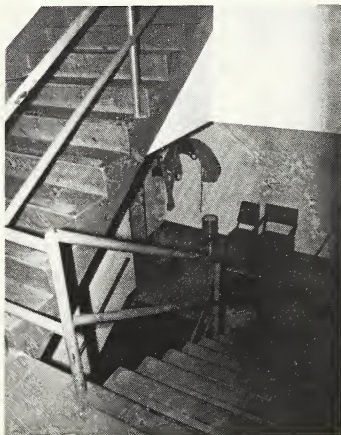


Figure 35 - Rear Stairway

Stairs

Public Stairways

Four public stairways access the basement through the fourth floor areas at the public half of the building, or front house. Design and materials are consistent, with the exception of a higher level of finish at both the first and second flights of the east stairs. Typically treads and risers are cast-stone with marble base. The first and second floor front stairs differ with marble treads and risers. Stairwell walls are plastic-stone, while the ceilings are plaster. Railings are wall-mounted, ornamental bronze with free-standing center railings at the central flights of stair nos. 1 and 2 from the basement through the third floors. Light fixtures are ceiling-mounted *opera-glass* fixtures.

Rear Stairways

Four stairways access the basement through the fourth floor at the rear of the building. These stairs

are concrete with simple metal pipe railings (see figure 35). Stairwell walls and ceilings are plaster below the fourth floor and exposed concrete above this level. Typically all original light fixtures have been removed, replaced by non-contributing surface mounted incandescent fixtures. Non-contributing exposed fire sprinklers have also been added. Windows consist of original steel sash casements.

Elevators

The two elevator types are passenger elevators and freight elevators.

Passenger Elevators

There are two types of passenger elevators in the front house. The two large public elevators are located at the east ends of the promenades (see figures 36 and 37). The original floor is covered by new dimple-textured rubber flooring. The walls and ceilings are original wood panels and coffers



Figure 36 - Public Passenger Elevator

with bronze grilles below the cornice trim. Lighting consists of a single *sunburst* fixture.

The other passenger elevator is a smaller, original automatic elevator found in the south front entry vestibule (see figure 38). This elevator services the front house basement, first and fourth floors. The cab has similar finishes to the public elevator except for original battleship linoleum flooring and a smaller *sunburst* fixture with protective metal cages over the bulbs. The original scissor gate is a unique and noteworthy feature.

Freight Elevators

The freight elevators are found in the rear house. These automatic elevators service all levels, including the fly galleries. The cabs are contemporary replacements, but extant paneled doors are original.

WORK ROOMS

Offices

Public Offices

Public offices occur at the front house and consist of both private and open office plans. Floors are carpeted presumably over linoleum, marble, or concrete as shown on the original plans. Walls are plaster with wood base, wood chair rail, and wood picture rail. Doors and windows have similar wood trim. Original ceiling finishes have been covered with glue-on acoustical tiles, and original light fixtures have been replaced with fluorescent fixtures. Radiators occur within exterior walls covered by bronze grilles. Original, built-in, double-door wood closets still exist but the original lavatories within have been removed.



Figure 37 - Passenger Elevator Operator

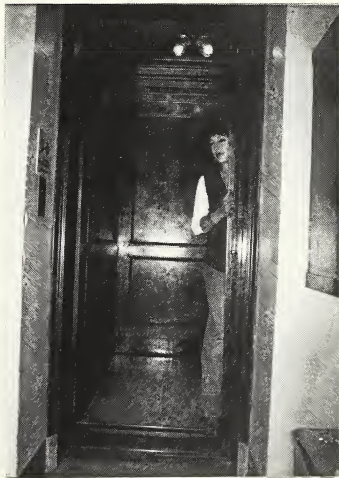


Figure 38 - Private Passenger Elevator

Contemporary Offices

Non-original offices have been constructed within the original carpenter shop on the third and fourth floors. They have carpeted floors, gypsum board walls with vinyl base, and suspended acoustical tile ceilings.

Light fixtures are fluorescent and a forced air ventilating system provides conditioned air. Doors are generally flush metal in metal frames. Built-in cabinets and files occur throughout.

Dressing Rooms

Three dressing room types occur in the Opera House. The first type are upper level dressing rooms used by the star performers, conductors, and primary cast members. The second type are basement dressing rooms used by the secondary cast members, Chorus and Supers. The third type are musician's locker rooms.

Upper Level Dressing Rooms

Upper level dressing rooms are located along the rear house corridors at the upper floors (see figure 39). Typically the most distinguishing attributes of these rooms are their casement windows and private restrooms. The floors are covered with non-contributing carpet, the walls and ceilings are plaster, though many of the ceilings have the addition of non-contributing applied acoustic tiles. The rooms have undergone remodeling over the course of time. Some original, free-standing vanities have been replaced with contemporary laminated counters. The vanities were custom designed and are found in the original, 1932 construction drawings. The original metal wardrobes remain. All the original light fixtures have been replaced with fluorescent fixtures.



Figure 39 - Upper Level Dressing Room

Basement Dressing Rooms

These rooms have painted concrete floors with simple concrete base (see figure 53). Walls are painted plaster and ceilings are exposed concrete slab and beams. Original vanities consist of simple monel counters with shelf above. These vanities were custom designed and are found in the original, 1932 construction drawings. Individual mirrors are located above the counters and are surrounded by bare bulb porcelain socket light fixtures. Simple ceiling-mounted brass light fixtures with globes still exist in several dressing rooms but are generally supplemented by non-contributing fluorescent fixtures. Vanities generally occur on three sides of the room with utility sinks along the fourth. This fourth wall has a pair of two-fixture or three-fixture porcelain sinks with heavy, goose-neck nickel-plated fixtures and monel framed mirrors. Non-contributing exposed piping, and fire sprinklers also occur.

Musician's Locker Rooms

Located in the basement, these rooms are utilitarian in finish (see figure 40). The floors and base are painted concrete. The walls are finished in flat plaster. The ceilings are either flat plaster or exposed concrete slab and beam. Contributing components include the original benches and metal lockers lining the walls.

Lounges

There are two lounge types: smoking lounges or waiting rooms, and performers' lounges.

Smoking Lounges / Waiting Rooms

The first type, smoking lounges (male) and waiting rooms (female) are anterooms to their respective toilets (see figure 55 and 65). The floor finishes are either quarry tile or carpet. The walls are paneled: wood paneled at the bottom, and canvassed plaster fields surrounded with wood trim at



Figure 40 - Musician's Locker Room

the upper portion. The ceilings are typically finished with simple flat plaster with a run-in-place plaster cornice. Lighting consists of ornate wall sconces. Ornate bronze ventilation grilles are also significant.

Performers' Lounge

The performers' lounge is found in the former central plenum of the basement. All finishes are non-contributing. The flooring is vinyl tile and base cove. The walls are painted gypsum board (see figure 56). The ceiling has suspended acoustic tiles. This room also has two sub-spaces housing the music library.

UTILITY SPACES

Toilet Rooms

Original toilet rooms throughout the building are intact and consistent in finish materials (see figure 41). Minor variation occurs in partition marble type

and toilet fixtures. Various dressing room toilets contain built-in bath tubs or showers with similar finishes. Typically floors are porcelain tile with small white rectangular units around square yellow units, with alternating black, white, and black borders. In other locations the floor tiles are green and yellow. Walls have a beige square tile wainscot with black base and topped by black bull-nose. Ceiling and walls above the tile wainscot are plaster. Toilet, bath tub, and shower partitions are generally 1-1/4" thick grey marble (with black marble fronts at the front house, public toilet rooms). Stalls contain heavy nickel-plated brass partition brackets, door hinges, locks, coat hooks with stained oak stall doors. Ceiling-mounted brass light fixtures and bronze grilles occur at the ceilings (see figure 41).

Fixtures are original wall-mounted *Standard* brand lavatories and urinals, and floor-mounted *Standard*



Figure 41 - Typical Toilet Room

brand, "Instanto," or "Monaco" model toilets with side mounted flushometer. Mirrors with monel trim occur above the lavatories.

Backstage Areas

Backstage areas consist of rooms and spaces, other than the stage proper, functioning as support for the staged productions. These include property rooms, switchboard and remote control rooms, and fly galleries.

Property Rooms

Property rooms are located throughout the rear house areas. Typically the finishes are utilitarian: unfinished concrete floors, plaster walls, and concrete ceilings.

There is a property room located in the second floor north "Organ Loft." The finish of this prop

room is tongue-and-groove wood floor, plaster walls with ornate grilles to the south, and plaster ceilings. These rooms were originally intended to house organ equipment that was never installed.

Switchboards and Remote Control Rooms

The flooring of these areas consists of checkerboard mastic rubber tile. The walls and ceiling are either plaster or painted concrete.

Fly Galleries

Starting at the third floor and continuing through the upper gridiron, there are four levels of fly galleries flanking each side of the stage (see figure 42). Floors and walls are unfinished concrete. All galleries have been altered. Some of the original features remain including pin rails, movable railings near the lines and counterweights, bridges and catwalks, and trap hatches.

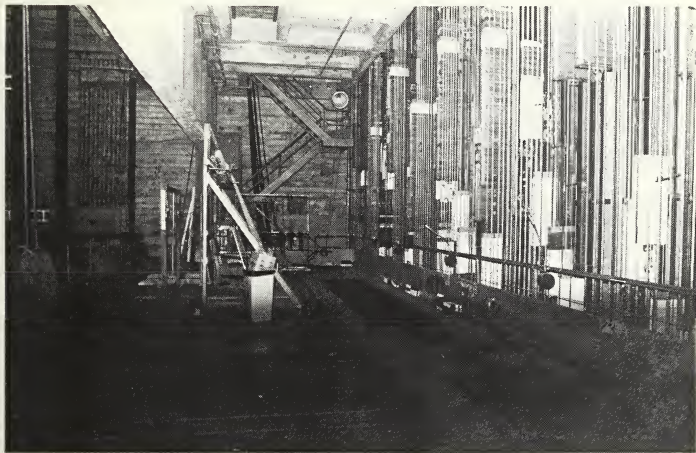


Figure 42 - Second Fly Gallery

Closets

There are three types of rooms which fall under the closet room type: telephone, janitor, and storage closets.

Telephone Closets

The telephone closets are typically located adjacent to promenades near the main stairs. The floors are finished with tan battleship linoleum. The walls and ceilings are flat plaster trimmed with wood baseboard, chair, and picture rail. In many of the closets the original wood telephone shelf is intact, though no original telephones are present. Coat check rooms also fit this room type description.

Janitor Closets

The janitor closets contain utilitarian finishes. The floors are painted concrete with concrete base. The walls and ceilings are typically flat plaster with no trim or ornament. Typically there is an original

slop sink with new plumbing.

Storage Closets

Storage closets generally occur in the front house. Floors are painted concrete with simple 5" high metal base. Walls and ceilings are plaster. Lights are bare bulb porcelain sockets.

Utility Rooms

Utility areas include machine rooms, mechanical pits, and miscellaneous storage rooms. Floors, walls, and ceilings are bare or painted concrete. Miscellaneous piping, ducts, and exposed sprinkler lines/heads occur throughout.

Unimproved Areas

The various unimproved areas of the building include plenum, duct, and access spaces (see figure 43). These rooms are not finished and contain either exposed concrete structure, hollow clay tile



Figure 43 - Typical Unimproved Area

walls, or exposed plaster and lath. Exposed ductwork and piping predominate. Some areas are used as store rooms, others are completely inaccessible. Lighting consists of bare bulb porcelain sockets.

SIGNIFICANT COMPONENTS

The following components are often significant items that typically occur throughout the building. They are described in detail in this section and are referred to in the *Room Type* and *Floor-by-Floor Analysis* sections of this report. See the *Interior Recommendations* section for specific material type.

- Floor Finishes
- Marble Finishes
- Ornamental Plaster
- Ceramic Tile
- Wood Trim
- Bronze Elements
- Interior Doors
- Hardware
- Light Fixtures
- Plumbing Fixtures

Floor Finishes

In addition to marble, other original floor finishes include cast-stone, quarry tile, mastic rubber tile, geometric encaustic tile, wood, battleship linoleum, and concrete. Non-contributing surfaces include carpet, resilient tile, vinyl composition tile and sheet vinyl, and raised floors in computer rooms.

Cast-stone

Cast-stone steps can be found in all the upper front house promenade stairs starting at the second floor. This cementitious material is similar to terrazzo, with marble chips embedded in a resin binder.

Tile

Quarry tile is found primarily in the basement and upper promenades as well as ancillary formal areas such as the men's smoking rooms. The umber-colored, square tiles, set in a colored grout, are typically bordered with black marble.

Mastic Rubber Tile

Mastic rubber tile is found in the upper-most promenades. The tile is typically 9" x 9" umber and black checkerboard pattern with a solid black border, mimicking the black marble border on the lower, more formal promenades. Another combination of rubber tile, green and white checkerboard with black border is found only at the top landing of the eastern front house stairs and in the hospital.

Geometric Encaustic Tile

Geometric encaustic tile is found in all bathrooms in two patterns. The first is a 4" yellow and green

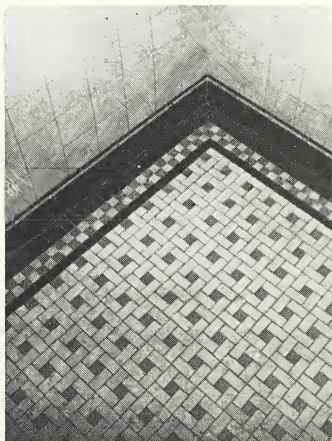


Figure 44 - Geometric Encaustic Tile

checkerboard with a green border found in both the men and women's toilet rooms adjacent to the basement promenade. The second, and most common style is found in all other toilet rooms. This basket-weave pattern is a combination of square 1" x 1" yellow tile surrounded by rectangular 1"x 2" white tiles, with 1" x 2" black rectangular and 1" x 1" yellow and white checkerboard border (see figure 44).

Wood

Original parquet wood flooring is found only in the basement promenade and buffet areas. The herring-bone-patterned flooring which was recently refinished is bordered with black marble (see figure 27). Wood tongue-and-groove flooring is found throughout the main house orchestra and stage.

Linoleum

Battleship linoleum is found throughout the Opera House in telephone rooms, closets and waiting rooms. Tan is the typical color, although green linoleum can be found in the waiting rooms located on the west end of the first floor promenades.

Concrete/"Cement"

Concrete with integral umber color is found in the upper seating areas of the main house. The 1932 drawings indicate that some of these floors were intended to be covered with colored wax of which there is no evidence. On the original

construction drawings, the term "cement" is often used to describe what is actually a fine aggregate concrete.

Concrete, sealed with a clear finish is found throughout the building, primarily in the rear house areas: non-public corridors, storage and locker rooms, dressing rooms, fly galleries and stage docks, and utility spaces.

Carpet

In-laid carpet with black marble border is found in the War Memorial board room. This green and grey patterned carpet appears to be a reproduction of the original.

Marble Finishes

Marble is used abundantly in public spaces as flooring, base trim, door thresholds and toilet stall partitions.

Flooring

Marble flooring occurs in the foyer, lobby, promenades and vestibules on the first and mezzanine floors, consisting of marble tile field and border elements. Depending on location, the marble floors can be found in a wide array of sizes and colors. The most common tile sizes include 12" x 24", 16" x 16", and 14 1/2" x 52". The most common colors include three gradations of rose: light, medium and dark. Dark rose marble is found only in



Figure 45 - Patterned Carpet and Drinking Fountain

the end of promenades to the north and south of the foyer. Black marble trim is used as a border element for quarry tile and in-laid carpet.

Base

The marble used for bases varies between light and medium rose. It is used on all promenades, stairs and adjacent stairs halls in the front house. The heights vary from 12" profiled in the foyer, to 11" in the promenades, 6" in the stair halls, and 5 1/2" in men's smoking rooms.

Thresholds

The marble thresholds consist of three colors determined by adjacent flooring material and color. Rose thresholds are located adjacent to rose marble. Black thresholds are found adjacent to black marble borders or black rubber tiles. Grey-white marble thresholds are found almost exclusively in the rear house areas adjacent to concrete flooring.

Stall Partitions

All original stall partitions are grey-white marble with nickel-plated brass hardware. In more prominent toilet rooms, black marble is used for stall partition fronts (see figures 41 and 54).

Ornamental Plaster

Ornamental plaster is used on walls and ceilings throughout the Opera House in accordance with the prominence of the space: from "plastic-stone" in the promenades and elaborate sculpted ceilings in the foyer and main house to flat plaster with simple cornices in front house vestibules and corridors. The ornamental plaster finishes are used only in the front house.

Plastic-stone

"Plastic-stone" is found throughout the promenades and front house stairways. The finish technique is

intended to mimic sedimentary stone blocks. Although further analysis must be performed to determine this material's specific composition, it appears as though a finish coat containing a mixture of gypsum and crushed stone was applied in a controlled manner to achieve the consistent cracked surface. This surface appears to then have been coated with a translucent coating or stain.

Cast and Run-in-Place Plaster

Cast and run-in-place plaster ceiling ornament and cornices are found in nearly all public areas throughout the front house and become more elaborate with the prominence of the space. The most significant use of cast plaster occurs in the foyer with the elaborate coffered ceiling vault and the main house ceiling with its elaborate chandelier. Run-in-place plaster cornices occur at flat plaster ceilings, forming soffits at the more significant areas.

Ceramic Tile

Vitreous tile wainscot is found in every toilet room and toilet room vestibule. The wainscoting consists of beige and black ceramic tiles and base with black banding course and wainscot cap. There is a 4" black tile base at the junction with the tile flooring. Where repair and plumbing upgrades occurred newer, square, glossy, black replacement tiles have been installed.

In dressing room baths there are original ceramic elements in the wainscoting: towel bars, soap dish, tumbler holder, robe hooks, toilet paper holder, and in tubs and showers a tile reads, "Please place curtain inside the tub when using shower" (see figure 66).

Wood Trim

Profiled wood trim is used at various areas of the

front house to create wall panels and, in the more practical use, as base, chair rail, and picture rail.

Paneling

Three wood panel configurations are found in the more significant intimate public spaces. These include canvassed plaster field with wood trim, painted wood panels with wood trim, and stained wood panels and wood trim.

The first configuration is the most common. The wall finish of the box vestibules, smoking room vestibules, and War Memorial board room have walls consisting of painted canvass over flat plaster with profiled wood trim forming rectangular panels giving the illusion of solid, raised panels. The second configuration is used at the mezzanine box wall and consists of profiled wood trim framing painted wood panels. The last configuration of profiled wood trim framing stained wood panels is

used on the walls and ceilings of the front house passenger elevators cabs.

Profiled Wood Elements

Profiled wood trim in the form of baseboard, chair and picture rail are found in original offices in the front and rear house. Three species are called out on the 1932 finish schedules: cedar, Oregon pine, and birch. The typical baseboard is 6 1/2" high with profiled cap and the chair rail is 3 1/2" wide at 35" above the finished floor. Wood handrails with bronze wall brackets can be found in the front house stairs to the fourth floor offices and at the inner stairs between the mezzanine box promenade and orchestra-level standing room space.

Bronze Elements

Bronze elements are found throughout the front house in the form of stair railings and balustrades, grilles, signage, and miscellaneous components.



Figure 46 - Fire Hose Rack and Bib

Stair Railings and Balustrades

The most common stair railings are bronze hand-rails resembling bundles of reed, mounted on bronze brackets, and terminating with a bronze volute. These can be found in promenades and stairways of the front house. Ornamental balustrades are found in the foyer and fourth floor promenades. The level of detail and intricacy vary from the heavy, ornate scrolled balustrades along the west side of the foyer to simple, unadorned rails at the upper levels of the front house.

Ornamental Grilles

Ornamental bronze ventilation covers typically occur in the promenades and the War Memorial board room. Less elaborate radiator grilles conceal recessed radiators at the front house offices.

Signage

Recessed back-lit bronze signage panels occur

throughout the promenade areas of the front house. This signage identifies exits, coat rooms, and telephones, as well as the box seat designations.

Miscellaneous Components

Other significant bronze work includes the ornate entry gates between the foyer and lobby (see figure 59). The original mail chute and collection box by Cutler Manufacturing is still intact in the front house, originating in the south hall of the fourth floor office suites and terminating in the first floor entry. The original fire hose racks and hose bits are unusually elaborate and significant (see figure 47). Of lesser significance are the original 4-pronged coat hooks and call boxes found on the walls of the mezzanine box vestibules (see figure 47). Thermostat covers have a bronze finish.

Interior Doors

There are three general interior door types: wood,



Figure 47 - Box Vestibule Components

metal, and kalamein (metal-clad, solid-core). Of these, each general type has varied configurations of panels, glazing, and details, for a total of more than 20 possible door configurations.

Wood Doors

The most common door type is the three-panel wood door. These are found throughout the front house areas in offices and rooms adjacent to promenades. The panels are solid often times with metal grilles below the lower panel (see figure 49).

Metal Doors

The second most common door type is a single-panel metal door. These are typically found in the rear house areas in dressing rooms and stage and orchestra support areas. These doors have several combinations often with grilles below the lower panel. Original stenciled signage is common, though the function of the corresponding room has often changed.

Kalamein Doors

The kalamein doors (metal-clad, solid-core) are found in similar configurations but are located in fire-sensitive areas: stairwells, storage rooms, etc. Many have faux grained finish giving the appearance of their oak counterparts, often located directly adjacent.

Fire Doors

Original fire doors, such as kalamein sliding and swinging, and overhead rolling, can be found

throughout the rear house areas. Typically these doors have intact original counterbalance equipment (see figure 57).

Hardware

Door knobs, escutcheons, push plates, pulls, butt hinges and window hardware are typically heavy solid cast bronze with a statuary bronze finish. Door hardware to utility spaces such as janitor closets and toilet rooms, and at the pneumatic vacuum outlets are nickel-plated brass. Most of the original hardware is in good condition.

Light Fixtures

Designed and manufactured by Boyd Lighting Company specifically for the War Memorial complex, original fixtures exist throughout the Opera House, including ceiling-mounted and suspended incandescent fixtures and ornamental incandescent wall sconces, torcheres, and chandeliers. Ornate

glass globes cover the fixtures in the primary public spaces. Globes with a simpler pattern cover the fixtures in corridors and closets. Utilitarian spaces often have original porcelain utility fixtures with bare bulbs.

Plumbing Fixtures

Many of the original heavy porcelain lavatories, urinals, bath tubs, and Standard "Instanto" and "Monaco" toilets exist throughout the toilet rooms. Original nickel-plated fixtures and partition hardware are extant.

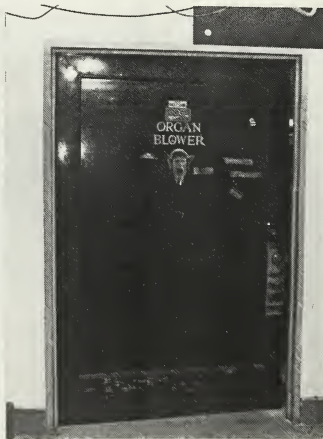


Figure 48 - Organ Blower Room Door

FLOOR-BY-FLOOR ANALYSIS

The following *Floor-by-Floor Analysis* describes the overall historic value, condition and alterations for each room throughout the building. More detailed identification of individual component, historic values, and conditions can be found in the *Evaluation Matrices* section included in the *Appendices*. Identification of typical finishes and components has been previously discussed in the *Room Types* section and is not included here.

SUB-BASEMENT

Utility Rooms

Rooms: B2, B3, B4, B5, B6, B7, B8, B9, B10, B11

Historic Value: Non-contributing

Condition: Fair to Good

These rooms are all generally in fair to good condition with miscellaneous cracked concrete floors and walls. Concrete ceilings generally contain cracks and spalls with exposed structural steel. All rooms are in their original configuration with the exception of infill Rooms B6 and B11.

Room B6 is built within the original bridge pit (Room B5) and has non-contributing gypsum board walls and wood slat ceiling (the stage floor above). The balance of the bridge pit and Room B5 still contain the original stage raising mechanism and simple remov-

able handrails. These handrails no longer exist at infill Room B6. Room B11, originally part of Room B3, has a furred plaster ceiling and is partitioned by a plaster covered brick wall. The spiral stairs at Room B7 and remaining original stage lift at Room B5 are significant components (see figure 49). Metal man doors, fire doors, and period signage throughout the basement and sub-basement are contributing elements.

BASEMENT

Promenades

Rooms: 13, 13A, 13B, 14, 14A

Historic Value: Very Significant

Condition: Good

These promenade areas are intact with minor exceptions. The west wall of the primary promenade space, Room 13, and all walls of the buffet area, Rooms 14 and 14A, change to rusticated plaster from the plastic-stone in the balance of this area. The buffet is separated from the primary promenade area by three large openings. The buffet area has a significant, original, U-shaped bar with slightly radiused counter between each column. The wood-paneled counter has a nickel-plated floor rail and marble base and a non-contributing plastic laminate top. Behind the front counter



Figure 49 - Metal Spiral Stairs

are original built-in cabinets within recessed shallow arches. The bar has original cut glass ornate wall sconces along the rear walls (see figure 51).

All promenade areas are intact and in good condition except as noted. Minor cracks occur along all promenade walls with severe cracks at the arched openings into the buffet.

Stair Halls

Rooms: 1, 2

Historic Value: Contributing

Condition: Good

These stair halls serve stairs no. 5 and no. 6 at the east end of the front house. The floors are quarry tile with marble border and base. Walls and ceilings are plaster. All finishes are in good condition.

Passages

Rooms: 21, 22

Historic Value: Contributing

Condition: Good

Passages 21 and 22 are located to the west of the promenade, connecting the front house with the rear house. The floor ramps up to the west. The walls have galvanized metal wainscot with smooth plaster continuing to the ceiling. The ceiling consists of a flat plaster finish.

Rooms: 43A, 44A, 47, 53, 54, 56, 56A, 56B

Historic Value: Contributing

Condition: Good

These passages are finished similarly to typical rear house corridors with additional metal base and corner protection.

Rooms: 27, 28

Historic Value: Contributing

Condition: Good

These two passages are finished as typical basement corridors. The ceiling-mounted light fixtures are incandescent with metal shades instead of brass fitters. The walls exhibit minor chipping.

Corridors

Rooms: 37, 38, 63, 63A, 64, 64A

Historic Value: Non-contributing

Condition: Fair to Good

These corridors are generally in good condition but exhibit cracked floors and cracked and spalled ceilings, sometimes with exposed structural steel. Significant original wall sconces remain in Rooms 63 and 64. Original ceiling-mounted fixtures occur in all corridors supplemented by non-contributing fluorescent lights. Corridors 37 and 38 contain significant, original brass wall sconces. Original doors, fire doors, and drinking fountains are also contributing.

Vestibules

Room: 5

Historic Value: Significant

Condition: Good

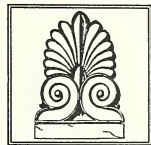
This men's toilet room vestibule is finished with typical toilet room finishes. The ceiling-mounted opera-glass light fixture is significant.

Rooms: 69A, 70A

Historic Value: Non-contributing

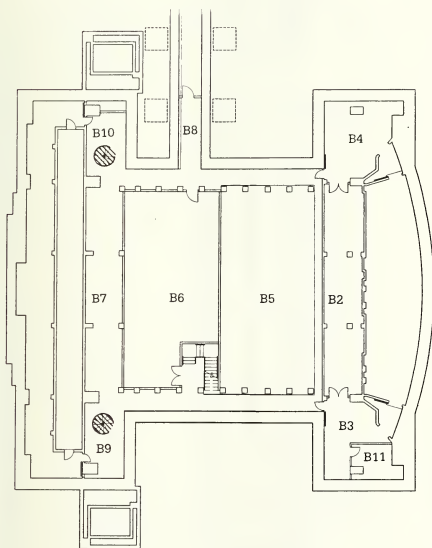
Condition: Good

These rear house vestibules serve the freight



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Sub-Basement

SAN FRANCISCO WAR MEMORIAL OPERA HOUSE

HISTORIC VALUE

VERY SIGNIFICANT



SIGNIFICANT



CONTRIBUTING



NON-CONTRIBUTING





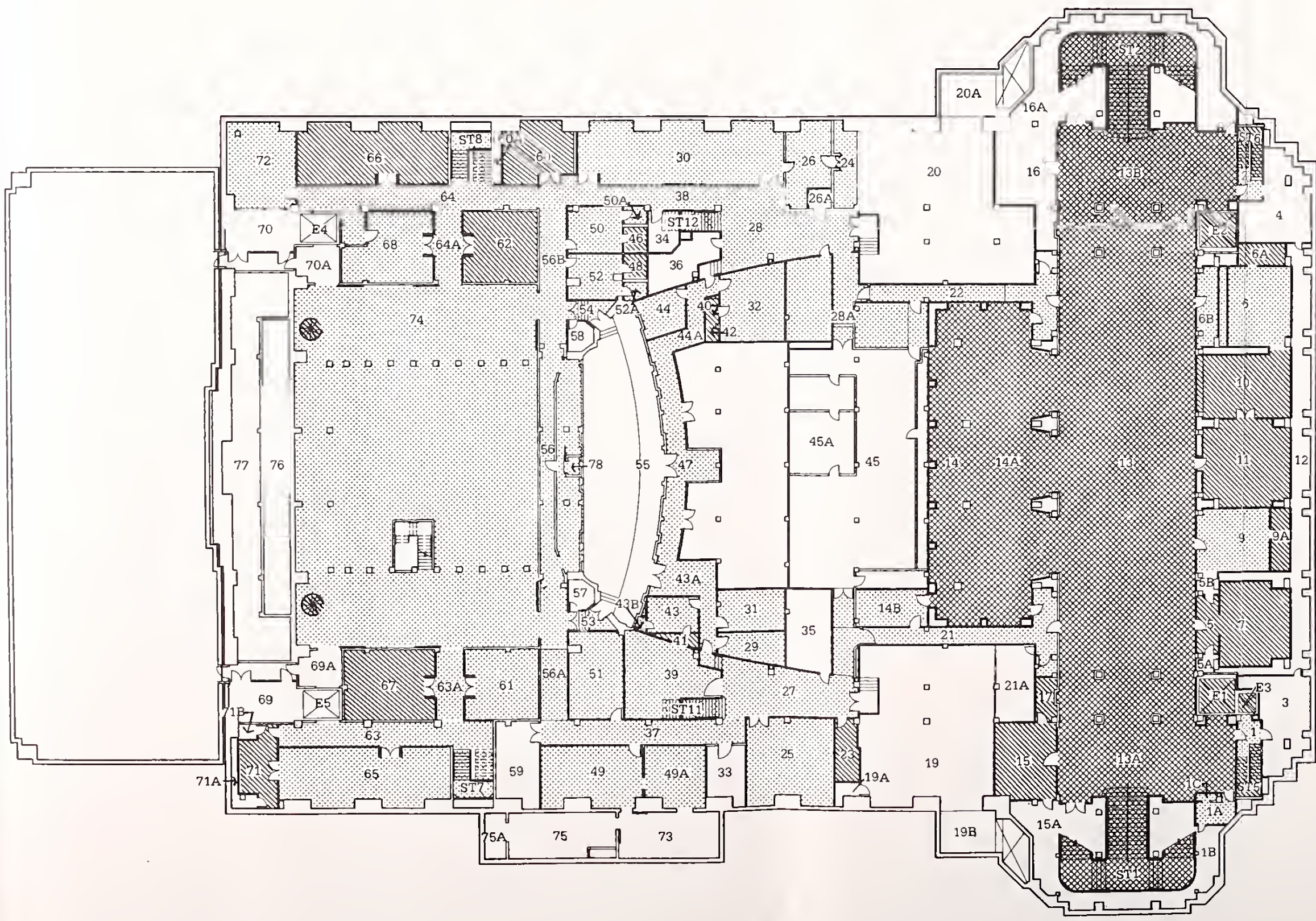
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SAN FRANCISCO
WAR MEMORIAL
OPERA HOUSE

HISTORIC VALUE

VERY SIGNIFICANT	
SIGNIFICANT	
CONTRIBUTING	
NON-CONTRIBUTING	



Basement



Figure 50 - Basement Promenade



Figure 51 - Buffet Area

elevators. They contain significant ceiling-mounted sunburst light fixtures.

Stairs

Stairs: 1, 2

Historic Value: Very Significant

Condition: Good

Stair nos. 1 and 2 are the primary stairs projecting to the north and south of the promenades. The treads, risers, and landings are cast-stone with light rose marble base. The ceilings are plaster. Freestanding and wall-mounted reeded handrails are bronze, terminating with a volute. All finishes are in good condition with the exception of the walls. The rusticated plastic-stone walls all show severe cracks and spalls.

Stairs: 5, 6

Historic Value: Significant

Condition: Fair

Stairs nos. 5 and 6 are located in the east corners of the front house at the entrance vestibules. The floors are cast-stone treads, risers, and landings with light rose marble base. Metal railings and handrails occur throughout. Walls and ceilings are plaster. Visible damage consists of plaster cracks and spalls. The balance of the finishes are in good condition.

Stairs: 7, 8, 11, 12

Historic Value: Contributing

Condition: Good



Figure 52 - Hospital

Stair nos. 7, 8, 11, and 12 at the rear house are similar in both finish and condition. The steps, landings, and base are painted concrete. The walls, ceilings, and soffits are flat plaster. Railings consist of wall-mounted metal pipe-rail assemblies. Visible damage typically consists of spalled and cracked plaster.

Offices

Rooms: 6B, 9

Historic Value: Contributing

Condition: Good

These two offices, former women and men ushers' locker rooms, are located adjacent to the promenade. The original room 6 has been modified with a small, private office to the west (6B) and additional women's toilet rooms to the east (6). The toilet room links existing toilet rooms 6A and 10 into one large suite. Most of the women ushers'

locker room's finishes and components have been replaced.

The lockers have been removed from Room 9. The floors are carpet over concrete. The original plaster walls have profiled wood chair and picture railing. The ceiling is finished in flat plaster. All original lighting fixtures have been replaced with non-contributing fluorescent fixtures.

Room: 15

Historic Value: Significant

Condition: Good

The hospital is located adjacent to the south west corner of the promenade area (see figure 52). The concrete floors are covered with green and white checkerboard mastic rubber tiles. Profiled wood baseboards, chair rail and cornice moldings adorn the smooth plaster walls. The east and west walls

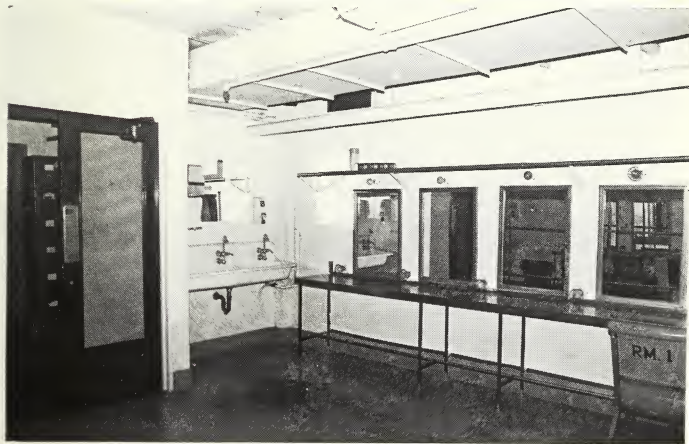


Figure 53 - Basement Dressing Room

are severely cracked. The flat plaster ceiling has been patched in several locations. The lighting consists of a ceiling-mounted schoolhouse fixture and two sconces on the west wall. Period furnishings, including beds, wheel chair and gurney, contribute to the overall character.

Dressing Rooms

Rooms: 30, 32

Historic Value: Contributing

Condition: Good

The male musicians' and female musicians' locker rooms are in the north half of the basement off passage 28 (see figure 40).

The male musicians' room, oriented along the north wall, has painted concrete floors. The walls are plaster over concrete and hollow clay tile. The ceiling is painted, exposed-concrete slab and beam.

Non-contributing fixtures provide light. All walls have original, built-in lockers and bench assemblies. The wood bench tops are well worn and chipped.

The female musicians' locker floor is carpeted and has finished plaster walls. The ceiling is flat plaster with non-contributing light fixtures. Significant elements include metal lockers on a wood bench along the south wall. The vanity, mirror, and light fixtures along the east wall are all non-contributing. Unlike the male musicians' room, this locker room is also equipped with a small, private toilet room to the west.

Rooms: 50, 52

Historic Value: Contributing

Condition: Good

Originally dressing rooms for the guest conductors, these two rooms are located to the north of the



Figure 54 - Women's Retiring Room

orchestra pit. Currently these rooms function as wig storage and a percussion room. The floors and bases are painted concrete below flat plaster walls. The ceiling is flat plaster with non-contributing, ceiling-mounted fluorescent fixtures.

Rooms: 61, 62, 65, 66, 67, 68

Historic Value: Contributing, Significant

Condition: Good

Rooms 62, 66, and 67 are all in good condition with all original fixtures and finishes intact and are considered significant. Room 61 is presently being used for costume repair and its fixtures have been modified to create more room. Room 68 has been modified by the addition of an elevator.

Lounges

Room: 11

Historic Value: Significant

Condition: Good

The women's retiring room is located adjacent to the promenade. Patterned carpet covers the floor with a light rose marble base. The walls are plaster with wood panel trim. Centered in each panel is a single, two-armed candelabra sconce. The plaster ceiling forms a groin vault which exhibits cracks and water damage (see figure 54).

Room: 25

Historic Value: Contributing

Condition: Good



Figure 55 - Performer's Lounge

The stage crew room, located to the south of passage 27, currently functions as a lounge for the grips, gaffers, and stage hands. The floors are covered with non-contributing resilient tile. The walls are plaster over hollow clay tile and concrete with a concrete base. The ceiling is painted concrete slab and beams. The lighting consists of non-contributing fixtures. The original multi-faucet sinks on the south wall have been removed.

Room: 45

Historic Value: Non-contributing

Condition: Good

Built in the east half of an original, non-contributing plenum space, the new performers' lounge remains a non-contributing space (see figure 55). The floor is vinyl composition tiles. The walls are gypsum wall board over studs and hollow clay tile substructure. The ceiling is covered with applied

acoustic tiles. The lighting is comprised of surface-mounted fluorescent box fixtures. The music library is built in the northwest portion of the lounge.

Toilet Rooms

Rooms: 6A, 7, 9A, 10, 17, 23, 40, 41, 60, 71

Historic Value: Significant

Condition: Good

Rooms 7 and 10 are the public toilet rooms at the front house. Room 9A is located to the east of the former men ushers' locker room; all finishes in this toilet room are intact and in good condition. Room 17 is the hospital restroom. Room 23 serves the stage crew. Rooms 60 and 71 are staff toilet rooms in the rear of the house and are intact. Typically, in the toilet rooms, beige tiles have been replaced with black tiles where access was required for plumbing rehabilitation. Handicap stall retrofit have occurred in Rooms 7 and 10 where two



Figure 56 - Men's Toilet Room

original stalls have been combined, fixtures replaced, and stalls enlarged with black marble stall partitions. All original lavatories have been replaced in Room 7 (see figure 56).

Room 23 has water damage to the ceiling. Rooms 60 has miscellaneous cracked plaster, cracked marble stall partitions, and non-contributing wood privacy partition.

Toilet rooms 6A and 71 are finished with tile floors and wainscot. The walls above the wainscot are flat plaster, as are the ceilings. The stalls have original grey marble partitions. All fixtures are original. Room 71 is a somewhat different than the other toilet room because it has an exposed concrete ceiling rather than a furred plaster ceiling.

Rooms: 46, 48

Historic Value: Significant

Condition: Good

These typical toilet rooms also contain bath tubs. They originally served as private toilet rooms for dressing rooms 50 and 52. Presently they are used for storage.

Room: 6

Historic Value: Contributing

Condition: Good

This room was originally the woman ushers' locker room. The space has been divided into two rooms: an office in the front (6B), and a women's toilet (6). All finishes in the new toilet room are non-



Figure 57 - Basement Utility Area

contributing, with the exception of the contributing plaster ceiling and bronze wall grille.

Closets

Rooms: 1A, 1C

Historic Value: Contributing

Condition: Good

These storage closets were once telephone rooms. The battleship linoleum floors are in fair condition. The walls are plaster with profiled wood base and picture rail. The ceiling is flat plaster with original schoolhouse light fixtures. Currently, these telephone rooms are being utilized by food services for storage.

Room: 3

Historic Value: Non-contributing

Condition: Good

This room is an intact janitor's closet.

Rooms 5A, 5B, 43B, 50A, 52A, 71B

Historic Value: Non-contributing

Condition: Good

These are typical storage closets.

Utility Rooms

Rooms: 1B, 15A, 72, 76, 77

Historic Value: Non-contributing

Condition: Good

Rooms 1B and 15A are essentially one continuous space below stair no. 1, finished with concrete floors, concrete and hollow clay tile walls, and exposed concrete slab and beam ceiling.

Room 72, currently a wardrobe room, was once the

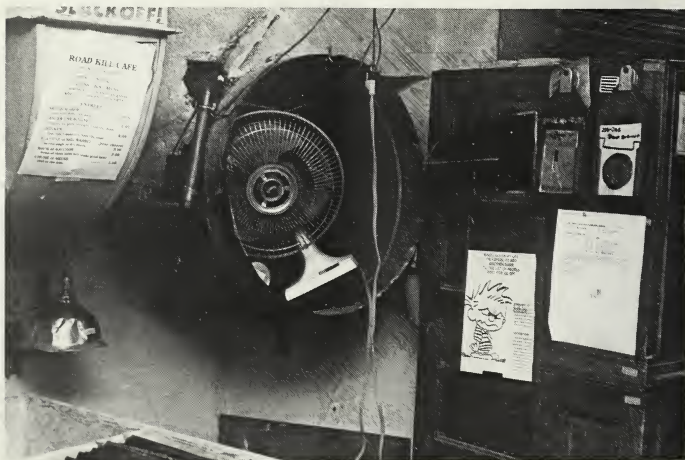


Figure 58 - Organ Blower Room

Armory/clothing storage. Original finishes vary from concrete, hollow clay tile, and wood grain contact paper to paint. The original wood armory prop-cases are intact but have been modified with sliding glass doors. Lighting consists of both non-contributing fluorescent and original incandescent fixtures.

Drop and flat storage rooms 76 and 77 are located in the far west end of the rear house. All finishes are unpainted concrete. Noteworthy elements include original metal ship's ladders and lift equipment.

Room: 39

Historic Value: Contributing

Condition: Fair to Good

Room 39 was originally intended to be the organ blower room for the organ which was never installed. Significant components of this otherwise non-contributing utilitarian space are the period signage on the door and organ blower duct (see figure 58).

Rooms: 21A, 28A, 29, 31, 35, 51

Historic Value: Non-contributing

Condition: Fair-Good

These utility rooms contain varied finishes such as plaster ceilings and hollow clay tile walls, and concrete floor.

Rooms: 36, 44, 58

Historic Value: Contributing

Condition: Good

These storage rooms have a higher level of finish with plaster walls and ceilings.

Rooms: 2A, 2B, 16A

Historic Value: Non-contributing

Condition: Good

This area below stair no. 2 currently serves as a kitchen. All original finishes have been covered or removed as part of the kitchen remodel.

Rooms: 24, 26

Historic Value: Contributing

Condition: Good

These two music vaults are located to the east of the male musicians' locker room, all finishes are painted concrete. The floor of Room 26 also has non-contributing sheet vinyl. The walls of the vaults are lined with metal music lockers. The lighting is a combination of original incandescent ceiling fixtures and non-contributing track and fluorescent fixtures. The original vault door to Room 24 is intact.



Figure 59 - Glass and Bronze Doors at Foyer

Rooms: 4, 19, 20, 26A, 33, 34, 59, 69, 70, 73, 75
 Historic Value: *Non-contributing*
 Condition: *Good*

These are typical utility rooms with unfinished floors, walls, and ceilings.

Rooms: 49, 49A
 Historic Value: *Contributing*
 Condition: *Good*

These switchboard rooms contain a higher level of finish with plaster walls and ceilings.

Rooms: 74
 Historic Value: *Non-contributing*
 Condition: *Good*

The stage area at the basement level has utility room finishes. Noteworthy elements include rolling fire doors, movable pipe rail sections around the stage bridges, two spiral metal stairs, and miscellaneous suspended motor equipment. The floor mounted monel metal make-up tables, mirrors and shelves are original and significant (see figure 57).

Rooms: 78
 Historic Value: *Contributing*
 Condition: *Fair*

The prompter's box is finished in painted concrete. The lighting and scissor lift are non-contributing.

Unimproved Areas
 Rooms: 12, 19B, 60A, 71A
 Historic Value: *Non-contributing*
 Condition: *Good*

These rooms are unfinished with exposed floors, walls, ceilings, pipe, and ductwork.

FIRST FLOOR

Lobby
 Room: 101
 Historic Value: *Very Significant*
 Condition: *Good*

This significant space is intact, as previously noted. All finishes and components are in good condition except cast-stone mortar joints have failed. There is also water damage at the groin vaults.

Foyer
 Rooms: 102, 119, 120
 Historic Value: *Very Significant*
 Condition: *Fair to Good*

The ends of the foyer rooms 119 and 120 vary with flat plaster ceiling, run-in-place plaster cornice, significant wall-mounted bronze signage and bronze ventilation grilles. The finishes and components are in good condition with the exception of the plastic-stone and cast-stone. The plastic-stone exhibits spalls and cracks throughout which have been partially "repaired" with duct tape. The cast-stone columns are in fair condition and represent a serious priority due to the predominantly failed mortar joints. The pediment jambs at the west entrances to the main house have displaced units also representing a serious priority (see figure 59).

Main House
 Rooms: 103, 104, 105
 Historic Value: *Very Significant*
 Condition: *Fair to Good*

The orchestra level seating, Room 104, is the primary area of the main house. The floors are wood tongue-and-groove with cast-stone base and columns supporting the box balcony. The ceiling below the box balcony has ornamental cast plaster



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SAN FRANCISCO WAR MEMORIAL OPERA HOUSE

HISTORIC VALUE

VERY SIGNIFICANT



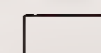
SIGNIFICANT



CONTRIBUTING



NON-CONTRIBUTING



First Floor

soffits. The main house ornamental ceiling experienced major plaster spall failures as a result of the Loma Prieta earthquake. Presently a safety net has been installed to catch any additional potential falling debris.

Room 103 is the standing area at the rear of the main house. Floors are concrete with carpet and marble base. Walls are plaster with wood panel trim. The ceiling is flat plaster with run-in-place plaster cornice and ornamental metal-and-glass covered light soffits. Leather-covered doors occur at all entrances.

The orchestra pit, room 105, is intact and has the original movable, sectioned floor, plaster walls and ornamental square coffers below the stage edge.

Stage

Rooms: 106, 107, 167, 168

Historic Value: Very Significant

Condition: Good

Room 106 is the stage proper. The rear portion of the stage has been replaced and no longer moves; the front portion of the stage lifts remain intact. Room 107 is the rear stage with flanking scene docks 167 and 168.

Promenades

Rooms: 117, 118, 127, 128

Historic Value: Very Significant

Condition: Good

Rooms 127 and 128 are the primary promenade spaces with rooms 117 and 118 as ancillary areas adjacent to the foyer.

The inside walls of both promenades adjoining the

main house at one time accommodated concession areas. At each location, the western-most pairs of paneled pocket doors are blocked and covered with large, 18th century tapestries.

Stair Halls

Rooms: 113, 114

Historic Value: Significant

Condition: Good

Stair halls 113 and 114 are located adjacent to the north and south vestibules which flank the lobby. The floor is light rose marble tile. The walls and ceilings are simple plaster finish with only minor cracks and drill holes. The only trim consists of marble base and, in the south stair hall, the original wall-mounted mail box and chute assembly manufactured by Cutler.

Rooms: 127A, 128A

Historic Value: Significant

Condition: Fair

Stair halls 127A and 128A are located to the west, and reflect similar finishes of their respective promenades. The only noticeable damage is the minor chipping at the run-in-place plaster cornices.

Vestibules

Rooms: 109, 110

Historic Value: Significant

Condition: Good

Vestibules 109 and 110 are located in the front house portion to the north and south of the lobby. Vestibule 110 has blocked doors and is currently being used as additional office space for the Opera's ticketing operations. In this room, non-contributing carpeting covers the original marble floor.

Rooms: 137, 138

Historic Value: Contributing

Condition: Fair to Good

Vestibules 137 and 138 are located at the east end of the rear house corridors. The floors and base are painted concrete. The walls and ceilings are plaster and exhibit severe cracking and spalling. The lighting consists of non-contributing wall sconces. An original overhead rolling fire door separates each vestibule from the rear house corridor.

Passages

Rooms: 125, 126, 131, 132

Historic Value: Contributing

Condition: Good

Passages are located between promenades 127 and 128 and the main house. These passages are ramped tunnels with carpet runners, plastic stone walls and plaster ceiling. Finishes are in good condition.

Rooms: 135, 136

Historic Value: Contributing

Condition: Good

Rooms 135 and 136 are located at the west end of each promenade and serve as the transition area between the front house and rear house. The floors consist of original green battleship linoleum with light rose marble border and base. One portion of the base is heavily damaged in Room 136. The walls and ceiling are simple flat plaster with minor cracks and chips. Additional contribut-

ing trim includes profiled wood picture railing and the original ceiling-mounted cut-glass fixture.

Corridors

Rooms: 149, 150

Historic Value: Contributing

Condition: Good

Corridors 149 and 150 are located in the rear house flanking the stage. All finishes are in good condition with the exception of the plaster walls which are cracked and spalled.

Stairs

Stairs: 1, 2

Historic Value: Very Significant

Condition: Fair

Stair nos. 1 and 2 are the primary stairs projecting to the north and south of the east end of the promenades. The treads, risers, landings and base are light rose marble. The ceilings are all furred plaster. Freestanding and wall-mounted handrails are reeded bronze with volute ends. Finishes are in good condition with one exception. The rusticated plastic-stone walls all show severe cracks and spalls.

Stairs: 3, 4

Historic Value: Significant

Condition: Fair

Stairs nos. 3 and 4 at the west end of the promenades have similar finishes and damage to stair nos. 1 and 2, except for cast-stone treads, risers, landings and base. Wall-mounted handrails are reeded bronze with volute ends.

Stairs: 5, 6

Historic Value: Significant

Condition: Fair

Stair nos. 5 and 6 are located in the east corners of the front house at the entrance vestibules. The floors are cast-stone treads, risers, and landings with light rose marble base. Metal railings and handrails occur throughout. Walls and ceilings are plaster. Visible damage consists of plaster cracks and spalls. The balance of the finishes are in good condition.

Stairs: 7, 8, 9, 10

Historic Value: Contributing

Condition: Fair

Stair nos. 7, 8, 9, and 10 at the rear house are similar in both finish and condition. The steps, landings and base are painted concrete. The walls,

ceilings, and soffits are flat plaster. Railings consist of wall-mounted metal pipe-rail assemblies. Visible damage typically are spalled and cracked plaster. The balance of finishes are in good condition.

Stairs: 13, 14, 15, 16, 17

Historic Value: Very Significant

Condition: Good

Stair nos. 13, 14, 15, 16, and 17 are located along the west side of the foyer at the entrances to the main house. The treads and risers are marble with an inset carpet runner. Ornamental, open-scrolled brass railings flank each side of the steps. The border, base, and buttresses are light rose marble.

Stairs: 18, 19

Historic Value: Significant

Condition: Good

Stair nos. 18 and 19 are located adjacent to the main house standing space providing access to the mezzanine. The treads are concrete with a carpet runner. Each side of the steps are light rose marble to give the appearance of a full marble step. The base is also light rose marble. The walls and ceilings are plaster with an ornamental, run-in-place plaster cornice. The inner handrail consists of a wrought-iron baluster with a wood cap. The outer railings are wood with metal wall brackets.

Elevators

Elevators: 1, 2, 3

Historic Value: Significant

Condition: Good

All three front house elevator cab finishes are original. The public passenger elevator cabs have non-contributing, resilient flooring (see figure 36, 37, and 38).

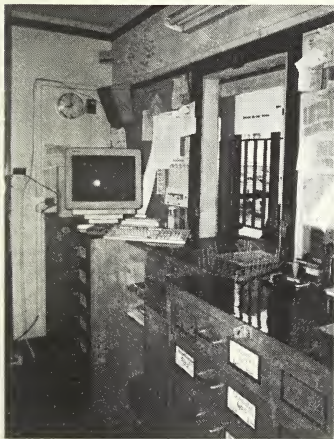


Figure 60 - Opera Ticket Office

Elevators: 4, 5, 6

Historic Value: Non-contributing

Condition: Good

Some original paneled elevator doors exist at the rear house elevators 4 and 5. When original, the elevator doors are paneled. The original elevator cabs have been replaced with non-contributing simple metal cabs. Elevator 6 is adjacent to north rear house elevator. This elevator services 1st floor through 3rd floor offices and is not original.

Offices

Rooms: 111, 112

Historic Value: Contributing

Condition: Good

The Ballet ticket office, Room 111, and Opera ticket office, Room 112, are located at the north and south ends of the lobby. The Ballet ticket office has been remodeled with new counter-tops and overhead security doors over the grilles (see figure 60).

Room: 124

Historic Value: Non-contributing

Condition: Good

Room 124 was converted from a non-contributing utility space to a non-contributing office. The floor is concrete and the walls and ceiling are plaster.

Rooms: 129, 130, 156, 158

Historic Value: Contributing

Condition: Good

Rooms 129 and 130 are located adjacent to the promenades. These rooms, former concession sales areas, are currently used as a V.I.P. room and the Opera Guild's offices. All original finishes are

intact and are in good condition. The original paneled wood pocket doors are still intact, though the western-most pairs have been permanently blocked. The lighting consists of non-contributing fluorescent and track luminaires.

Offices 156 and 158 are located in the rear house adjacent to the Memorial Court entry. Radiators occur below the windows. Lighting consists of non-contributing fluorescent luminaires. The dividing wall between the two offices is not original and is non-contributing. Originally Room 158 was a waiting room adjacent to the building manager's office.

Dressing Rooms

Rooms: 145/147, 146/148, 155

Historic Value: Contributing

Condition: Good

Upper level dressing rooms 145/147 and 146/148 are located adjacent to the rear house corridors. These originally were four separate rooms. Rooms 147 and 148 had been "quick change rooms", and 145 and 146 dressing rooms. The parting walls were removed, allowing for one larger, continuous dressing room.

Room 155, remains in its original configuration.

Toilet Rooms

Rooms: 115, 116, 151, 152, 157

Historic Value: Significant

Condition: Good

These toilet rooms are the public restrooms located in the front house. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access for plumbing replacement occurred.

Rooms: 141, 142, 155A
Historic Value: Significant
Condition: Good

These toilet rooms contain bathtubs and are located in the rear house adjacent to dressing rooms. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access was required for plumbing replacement.

Rooms: 153, 154
Historic Value: Significant
Condition: Good

These toilet rooms contain only lavatories. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access was required for plumbing replacement.

Backstage Areas

Rooms: 134, 134A, 139, 140, 159/161/163, 160/162/164, 165, 165A, 166
Historic Value: Contributing
Condition: Good

Property Room 134 and passage 134A are located on stage-left (north side of stage). These rooms remain in their original configuration.

The stage switchboard (Room 139) is located stage-right (south side of stage). The floors consist of black and maroon checkerboard mastic rubber tile with brass trim. The walls are painted concrete. The ceiling is flat plaster which has been patched in several locations. Other noteworthy elements include the switchboards, an original lavatory, original wire caging around the switchboards, and the original wall mounted fire axe for cutting the stage fire curtain lines. The original ceiling-mounted fixtures have manually operated dimmers.

Room 140 is a storage room stage-left. Originally the stage director's office, the only noteworthy finishes remaining are the checkerboard mastic rubber tiles.

The rear house entrance areas to the south, Rooms 159, 161, 163, and to the north, Rooms 160, 162, 164, remain in their original configuration. Finishes are utilitarian: concrete floors, plaster walls and ceilings. The door assemblies at both entrances are original. The original guard booths at both entries are intact and in good condition.

Rooms: 165, 165A, 166
Historic Value: Non-contributing
Condition: Good

Rooms 165, 165A and 166 are all former property rooms. Finishes in this area include concrete floors and walls, acoustic tiles, gypsum board walls, hollow clay tile units, vinyl flooring and miscellaneous pipe work.

Closets

Rooms: 117A, 117B, 117D, 118A, 118B, 118D, 121, 122
Historic Value: Contributing
Condition: Good

These telephone closets, converted from former private telephone rooms and check rooms, are in good condition. One exception is the battleship linoleum flooring which is worn.

Rooms: 115A, 116A, 143, 144
Historic Value: Contributing
Condition: Good

These rooms are janitor's closets in their original configuration.

Rooms: 117C, 118C, 125A, 130A

Historic Value: Contributing

Condition: Good

These storage closets contain all original finishes and are in good condition.

Unimproved Areas

Rooms: 123, 129B, 130B

Historic Value: Non-contributing

Condition: Good

Panel Board Room 123 is located below stair no. 19. The floors are painted concrete with baseboard. The walls and ceilings have a smooth plaster finish. There is a contributing wood cabinetry unit. The lighting is a non-contributing, ceiling-mounted fluorescent fixture.

Duct spaces 129B and 130B are inaccessible.

MEZZANINE

Promenades

Rooms: M11, M12, M20, M21, M22

Historic Value: Very Significant

Condition: Good

Promenade M20 connects the two flanking promenades providing access to the Opera box vestibules to the east (see figure 61). The finishes are unique to this floor. The floors are patterned carpet. The walls are canvassed plaster for additional acoustic deadening, with wood panel trim and light rose marble base. Ceilings are flat plaster. Additional significant components include ornamental bronze wall grilles, multi-armed sconce fixtures, and marble wall consoles.

Rooms M21 and M22 are the primary promenade spaces with rooms M11 and M12 as ancillary areas overlooking the foyer. Of particular note are







Figure 61 - Mezzanine Promenade Room 20M

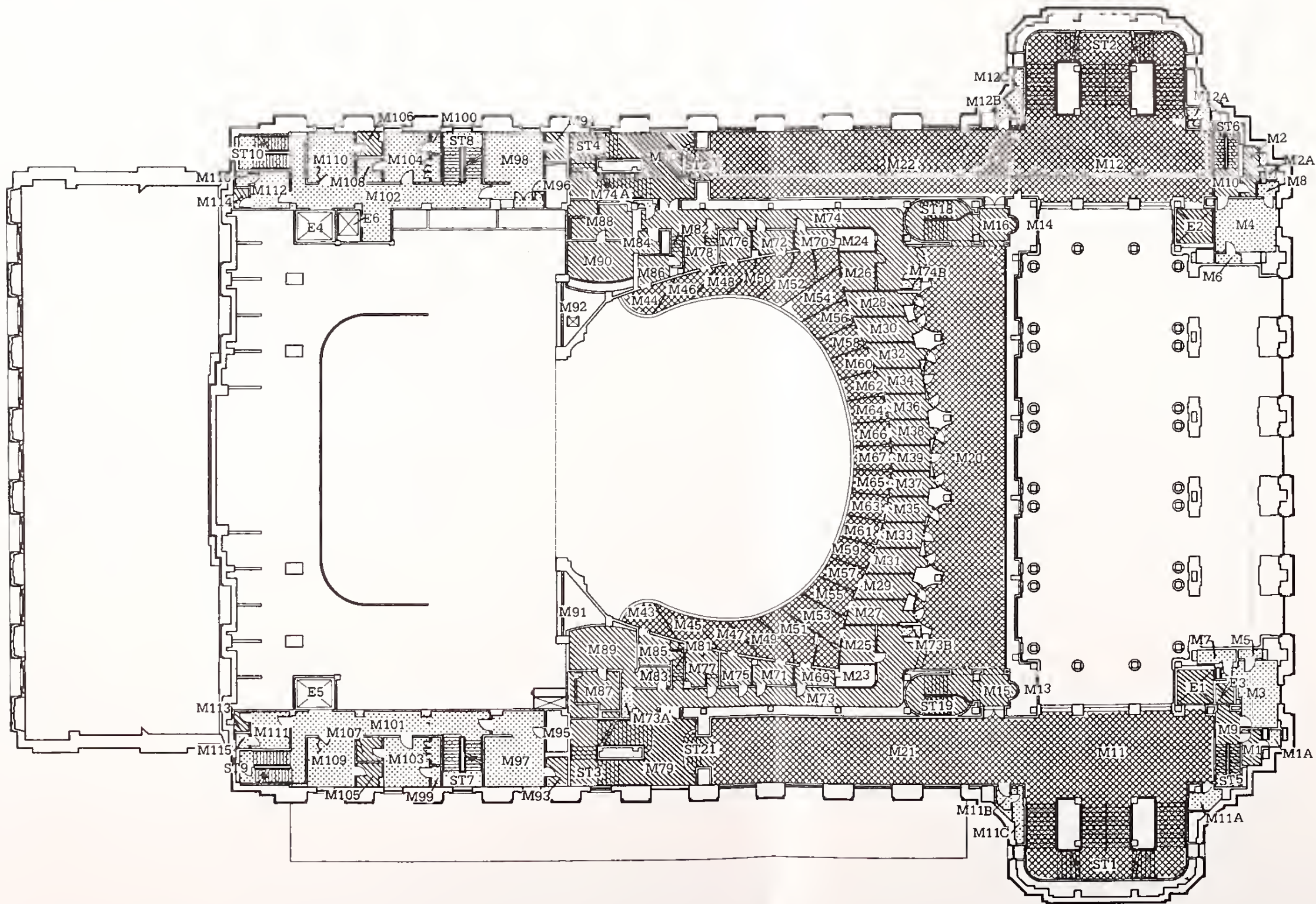


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Mezzanine

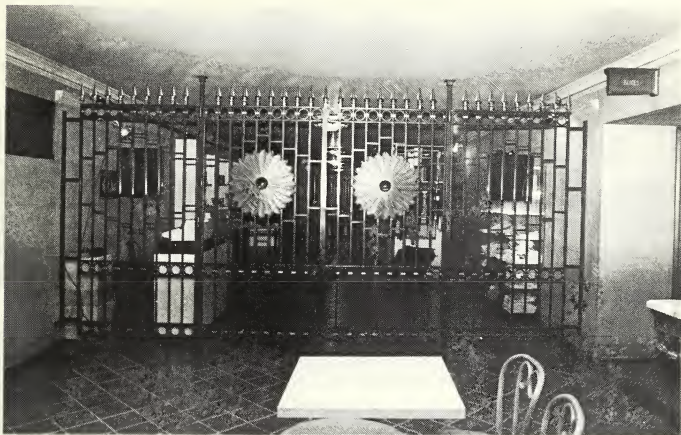


Figure 62 - Mezzanine Promenade Room 21M



Figure 63 - Typical Box Seating

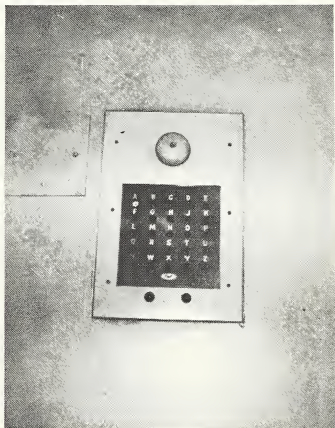


Figure 64 - Call Button Panel

original ornamental bronze grilles and *sunburst* ceiling fixtures. Room M21 has been converted to the gift shop, delineated by new, non-contributing metal security gates and containing non-contributing fluorescent fixtures (see figure 62). The bar in room M22 is not original.

Stair Halls

Rooms: M9, M10, M79, M80

Historic Value: Significant

Condition: Good

Stair halls M9 and M10 are located in the east side of the building, providing access to stairs 5 and 6 to the first-floor side vestibules.

Stair halls M79 and M80 are located to the west of, and reflect similar finishes of, their respective promenades.

Passages

Rooms: M15, M16, M73, M74

Historic Value: Significant

Condition: Good

Passages M15 and M16 are located between promenades M21/M22 and the inner promenade M20. The ceiling-mounted fixtures are original.

Passages M73 and M74 occur between the side boxes and promenades M21 and M22. The finishes are similar to those in the connecting promenade M20 with the absence of wood panel trim. Faceted spherical globe fixtures with *sunburst* fittings provide lighting.

Corridors

Rooms: M101, M102

Historic Value: Contributing

Condition: Good



Figure 65 - Stairway Plaster Damage

Corridors M101 and M102 are located in the rear house to the north and south of the stage. All original finishes are in good condition with the exception of cracking and spalling wall plaster.

Vestibules

Rooms: M25, M41, M69, M70, M71, M72, M75, M76, M77, M78, M85, M86

Historic Value: Significant

Condition: Good

The box vestibules serve as anterooms between the boxes and adjacent promenade and passages.

Room: M84

Historic Value: Significant

Condition: Good

Vestibule M84 is adjacent to, and reflects the finishes of the men's smoking room. All original

finishes are intact and are in good condition.

Rooms: M81, M82, M83

Historic Value: Significant

Condition: Good

Vestibules M81, M82, and M83 serve as transition spaces between the passages/promenades and the forwardmost box seating. Noteworthy features include the original call box mechanism in the Maid's Room M83. Still operable, this panel is connected to all call buttons in the box vestibules (see figure 64).

Stairs

Stairs: 1, 2

Historic Value: Very Significant

Condition: Fair

Stair nos. 1 and 2 are the primary stairs projecting

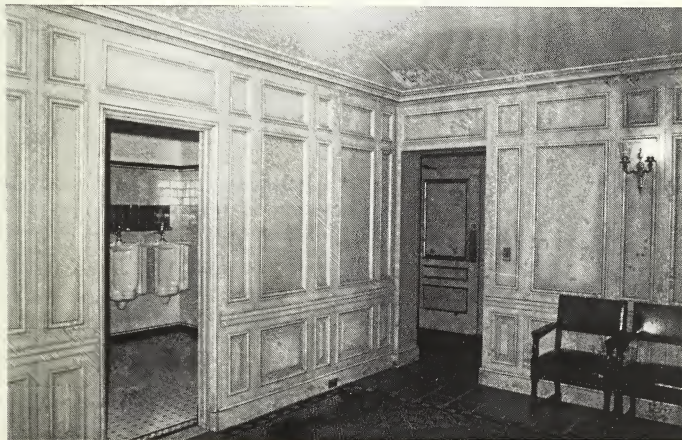


Figure 66 - Men's Smoking Room

to the north and south of the east end of the promenades. The treads, risers, landings, and base are light rose marble. The ceilings are all furred plaster. Freestanding and wall-mounted handrails are reeded bronze rails terminating with volutes. The rusticated plastic-stone finish on all walls has severe cracks and spalls.

Stairs: 3, 4

Historic Value: Significant

Condition: Fair

Stair nos. 3 and 4, at the west end of the promenades have similar finishes to stair nos. 1 and 2. Here cast-stone treads, risers, landings and base are used instead of marble. Wall-mounted handrails are reeded bronze terminating with a volute (see figure 65).

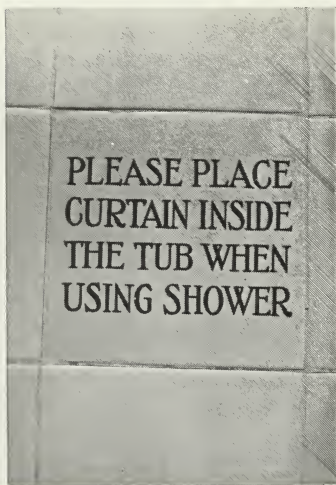


Figure 67 - Shower Signage

Stairs: 5, 6

Historic Value: Significant

Condition: Fair

Stair nos. 5 and 6 are located in the east corners of the front house at the entrance vestibules. The floors are cast-stone treads, risers, and landings with light rose marble base. The railings are metal with a wood cap. Walls and ceilings are plaster. Visible damage at the walls and ceilings consists of plaster spalls and cracks.

Stairs: 7, 8, 9, 10

Historic Value: Contributing

Condition: Fair

Stairs nos. 7, 8, 9, and 10 at the rear house are similar in both finish and condition. The steps, landings, and base are painted concrete. The walls, ceilings and soffits are flat plaster. Railings consist of wall-mounted metal pipe-rail assemblies. Visible damage typically consists of spalled and cracked plaster. The balance of the original finishes are in good condition.

Stairs: 20, 21

Historic Value: Significant

Condition: Good

Stair nos. 20 and 21 are located between the mezzanine promenade and west stair halls. The treads and risers are cast-stone. The base is light rose marble.

Offices

Rooms: M3, M4

Historic Value: Contributing

Condition: Good

Offices M3 and M4 are located at the top of stairs nos. 5 and 6 respectively. Noteworthy elements

include a dumbwaiter and vault. These two elements date from the time that these rooms were used as accounting offices for the ticket offices directly below. The dumbwaiter was used to securely transfer money.

Dressing Rooms

Rooms: M97, M98, M103, M104, M109, M110, M111, M112

Historic Value: Contributing

Condition: Good

Upper level dressing rooms M97 and M98 are situated at the east end of the rear house corridors. These rooms have additional, contemporary closets finished with gypsum board walls, enlarging the wardrobe area.

Dressing rooms M103, M104, M109, M110, M111 and M112 are located along the rear house corridors away from the stage. These rooms are in their original configuration.

Lounges

Rooms: M89, M90

Historic Value: Significant

Condition: Good

Smoking room M90 and women's retiring room M89 are located at the west end of the mezzanine passages. The walls are paneled, canvassed plaster with run-in-place plaster cornice. The ceilings are plaster. Period furnishings contribute to the overall character (see figure 66).

Toilet Rooms

Rooms: M1, M2, M87, M88, M113

Historic Value: Significant

Condition: Good

These toilet rooms are located in the front house. All fixtures are original and in good condition. New black ceramic tiles replace original beige wainscot tiles where access for plumbing replacement occurred.

Rooms: M93, M94, M105, M106, M107, M108, M114

Historic Value: Significant

Condition: Good

These toilet rooms are baths and lavatories located in the rear house adjacent to dressing rooms. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access was required for plumbing replacement.

Closets

Rooms: M11B, M11C, M12B, M12C, M73B, M74B

Historic Value: Contributing

Condition: Good

These telephone rooms, converted from former private telephone rooms and check rooms are in good condition. One exception is the battleship linoleum flooring which is worn.

Rooms: M1A, M2A, M11A, M12A, M73A, M74A, M95, M96

Historic Value: Contributing

Condition: Good

These rooms are janitor's closets in their original configuration.

Rooms: M5, M6, M7, M8, M99, M100, M115, M116

Historic Value: Contributing

Condition: Good

Storage closets M5 and M6 have battleship linoleum floors with baseboard. The walls and ceilings are plaster.

Rooms M7 and M8 are record storage vaults. These rooms are finished with concrete floors and base, and plaster skim coat over concrete walls and ceilings.

Rooms M99, M100, M115 and M116 are common storage closets and have similar finishes to the vaults.

Unimproved Areas

Rooms: M13, M14, M23, M24, M91, M92

Historic Value: Non-contributing

Condition: Good

Duct spaces M13, M14, M23, and M24 are inaccessible. Ladder spaces M91 and M92 have concrete floors, hollow clay tile walls and concrete ceilings.

SECOND FLOOR

Main House

Room: 204

Historic Value: Very Significant

Condition: Good

This area encompasses the dress circle seating. Stage-lighting enclosures are integrated with the balcony railing. Non-contributing, supplemental stage lighting is attached to the front of the railing.

Loggia

Room: 201, 201A, 201B

Historic Value: Very Significant

Condition: Good

This area is in its original configuration.

Promenades

Rooms: 227, 228

Historic Value: Very Significant

Condition: Good

Original finishes in rooms 227 and 228 are in good condition with the exception of plastic-stone cracking and spalls at promenade 227. Noteworthy elements include large, freestanding bronze astarphaeons (the tri-pedal, ornamental sculptural elements) at the east end of the promenades. Non-contributing stainless steel corner guards are found at the elevator openings.

Stair Halls

Rooms: 231, 232

Historic Value: Significant

Condition: Fair

Stair halls 231 and 232 are located to the west and



Figure 68 - Second-Floor Passage Entrance



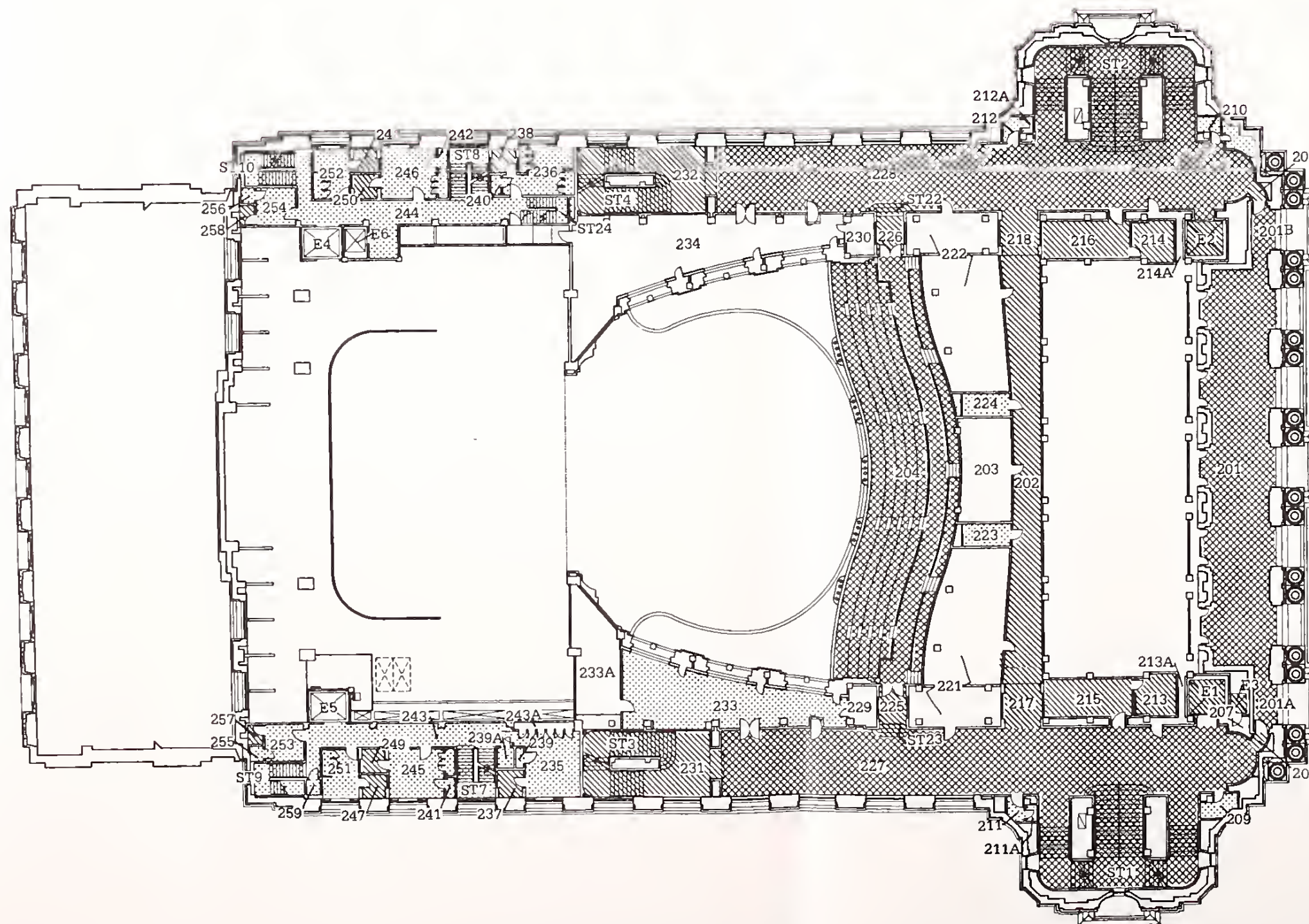
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Second Floor

reflect similar finishes of their respective promenades. All original finishes are in good condition with the exception of severely cracked plaster at the north interior wall.

Passages

Rooms: 202, 205, 206, 217, 218, 225, 226

Historic Value: Significant

Condition: Good

Passage 202 is the central cross link between the two promenades. The flooring is mastic rubber tile with a maroon field and black accent border. The walls are rusticated plastic-stone with profiled wood base and picture rail. The ceiling is a low barrel-vault finished with textured sound-deadening plaster to reduce noise transference to the main house above. Other noteworthy elements include ornate bronze grilles and ceiling-mounted opera-glass fixtures with bronze fittings (see figure 69).

Passages 217 and 218 are located at the ends of passage 202. The finishes are consistent with adjacent promenades 227 and 228.

The remaining passages, 205, 206, 225, and 226 are located between the promenades and main house. These finishes reflect the adjacent promenades with additional padded carpet runners and heavy velvet curtains (see figure 68).

Corridors

Rooms: 243, 244

Historic Value: Contributing

Condition: Fair to Good

Corridors 243 and 244 are located in the rear house to the north and south of the stage. All original finishes are intact and are in good condition with the exception of cracked and spalled wall plaster.

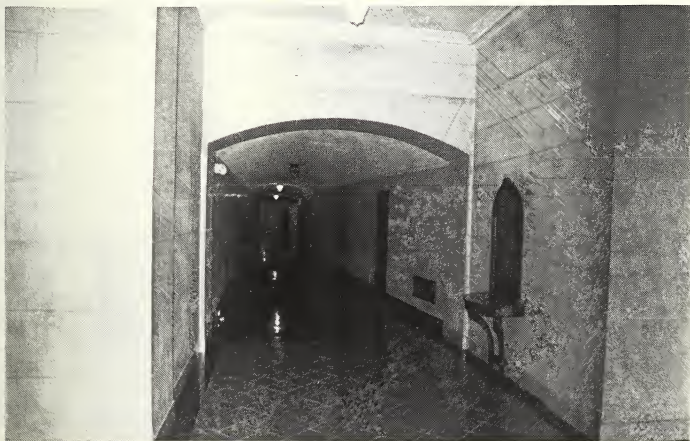


Figure 69 - Second-Floor Passage Room 202

Stairs

Stairs: 1, 2

Historic Value: Very Significant

Condition: Fair

Stair nos. 1 and 2 are the primary stairs projecting to the north and south of the east end of the promenades. The treads, risers, and landings are cast-stone. The base is light rose marble. The ceilings are all furred plaster. Freestanding and wall mounted handrails are reeded bronze rails terminating with volutes.

All original finishes are in good condition with the exception of the rusticated plastic-stone walls which all exhibit severe cracks and spalls.

Stairs: 3, 4

Historic Value: Significant

Condition: Fair

Stair nos. 3 and 4 at the west end of the promenades have similar finishes and damage to stairs nos. 1 and 2. Wall mounted handrails are reeded bronze rails terminating with volutes.

Stairs: 7, 8, 9, 10

Historic Value: Contributing

Condition: Fair to Good

Stairs nos. 7, 8, 9, and 10 at the rear house are similar in both finish and condition. The steps, landings, and base are painted concrete. The walls, ceilings and soffits are flat plaster. Railings consist of wall mounted metal pipe-rail assemblies. Visible damage typically consists of spalled and cracked plaster. The balance of finishes are in good condition.

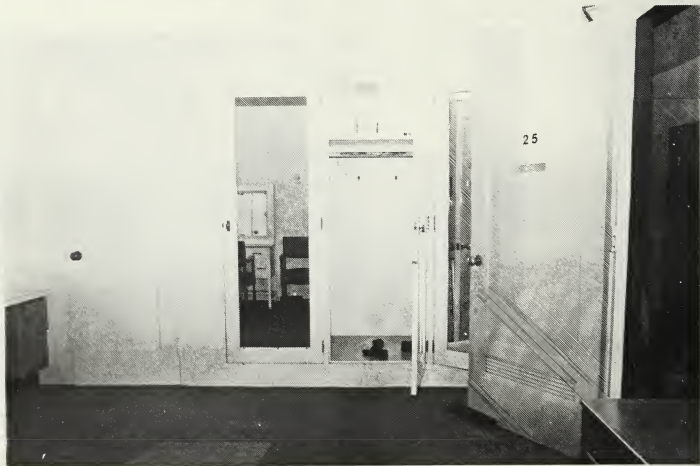


Figure 70 - Finished Dressing Room

Dressing Rooms

Rooms: 235, 236, 245, 246, 251, 252, 253, 254

Historic Value: Contributing

Condition: Good

Dressing rooms 235 and 236 are situated at the east end of the rear house corridors. These rooms have additional, contemporary closets finished with gypsum board walls, enlarging the wardrobe area.

Dressing rooms 245, 246, 251, 252, 253, and 254 are located along the rear house corridors away from the stage. These rooms are in their original configuration (see figure 70).

Lounges

Rooms: 215, 216

Historic Value: Significant

Condition: Good

Smoking room 216 and women's retiring room 215 are located adjacent to the promenades and serve as anterooms to the toilet rooms. The walls are paneled, canvassed plaster with run-in-place plaster cornice. The ceilings are plaster. Period furnishings contribute to the overall character.

Toilet Rooms

Rooms: 213, 214

Historic Value: Significant

Condition: Good

These toilet rooms are public restrooms located in the front house. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access for plumbing replacement occurred.

Rooms: 237, 238, 247, 248, 249, 250, 257, 258

Historic Value: Significant

Condition: Good

These toilet rooms are located in the rear house adjacent to dressing rooms. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access was required for plumbing replacement.

Backstage Areas

Rooms: 233, 234

Historic Value: Non-contributing

Condition: Fair to Good

Rooms 233 and 234 are located between the promenades and main house. These rooms were originally designed as organ lofts. Though the organ was never installed, the plaster grilles along the wall adjacent to the main house remain. The floors of the south loft, Room 233, are tongue-and-groove wood with a non-profiled wood baseboard. The floors of Room 234 are concrete. The plaster walls of both rooms are cracked. Lighting consists of simple ceiling-mounted, incandescent fixtures with porcelain fittings.

Closets

Rooms: 211, 211A, 212, 212A

Historic Value: Contributing

Condition: Good

Rooms 211A and 212A, originally telephone closets, are now used as storage closets. The battleship linoleum flooring is worn. The balance of the finishes are in good condition.

Rooms: 209, 210, 239A
Historic Value: Contributing
Condition: Good

These rooms are janitor's closets and are in their original configuration.

Rooms: 223, 224, 239, 240, 241, 242, 243A, 255, 256, 259
Historic Value: Contributing
Condition: Good

These storage closets contain all original finishes and are in good condition.

Unimproved Areas

Rooms: 203, 207, 213A, 214A, 221, 222, 229, 230, 233A
Historic Value: Non-contributing
Condition: Good

These rooms are unfinished duct spaces, plenums, plumbing chases, and ladder spaces.

THIRD FLOOR

Main House

Room: 303, 304
Historic Value: Very Significant
Condition: Good

This area encompasses the upper portion of the dress circle seating and the standing area behind. This area is in its original configuration.

Promenades

Rooms: 301, 309, 310, 317, 318
Historic Value: Very Significant
Condition: Fair to Good

Rooms 301, 309, 310, 317, and 318 link to form one continuous horseshoe-shaped promenade



Figure 71 - Third-Floor Promenade End



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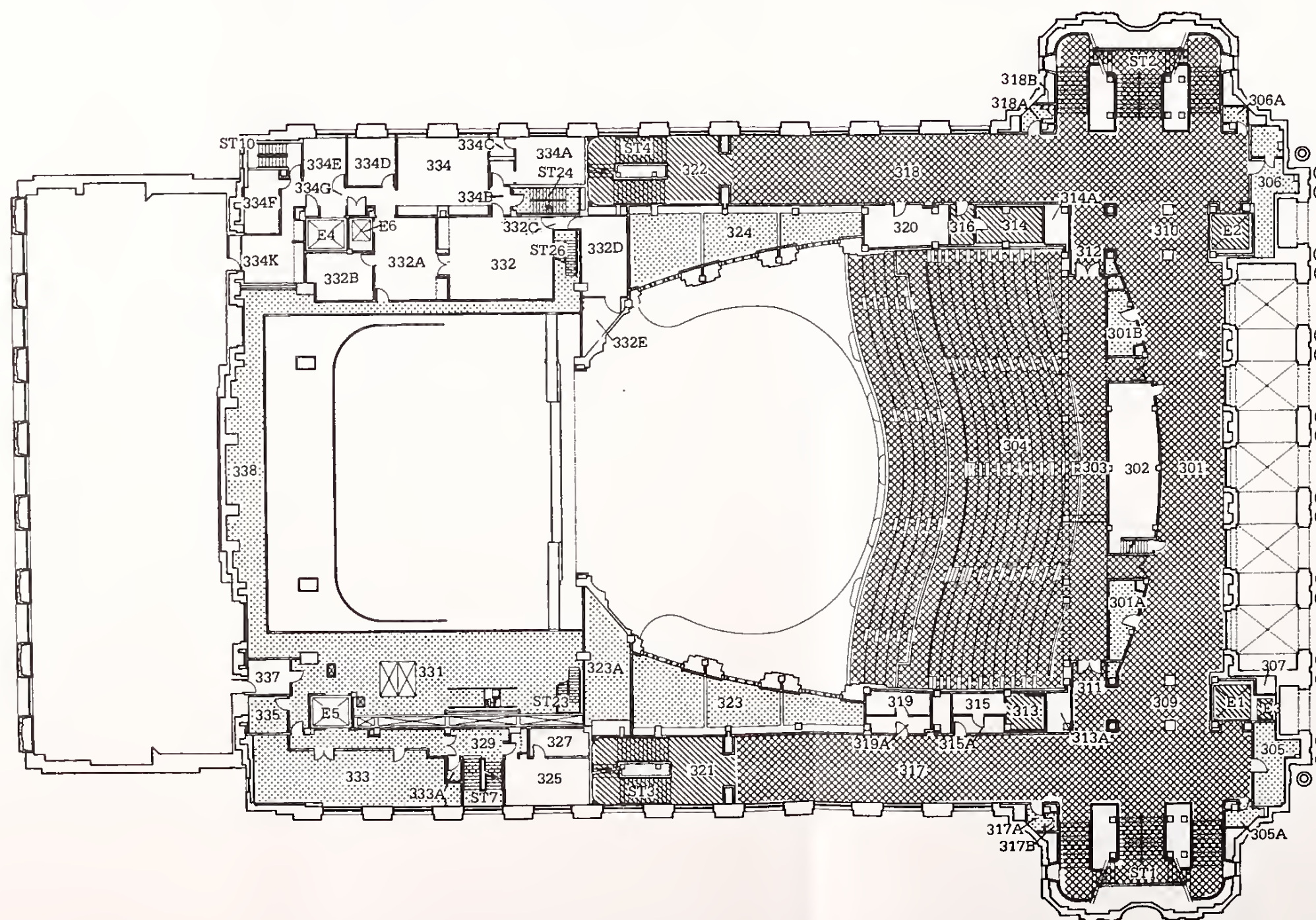
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INTERIOR EVALUATION



Third Floor

wrapping the main house. All finishes are in good condition with a few exceptions. The plastic-stone walls and run-in-place plaster cornice contain minor cracking at flat areas, with severe cracks and spalls adjacent to the arched window openings. There is minor damage to the plaster ceiling as well. At the north end of promenade 301 a contemporary, non-contributing food service stand is built between the original piers. The large wood bar in the center of this promenade is not shown on the original plans, but appears to be an early addition. Other noteworthy elements include a phone-cord cover-plate on the east wall of Room 301 and additional original signage.

Stair Halls

Rooms: 321, 322

Historic Value: Significant

Condition: Fair

Stair halls 321 and 322 are located to the west, and reflect similar finishes of their respective promenades. All original finishes are in good condition with the exception of cracked plaster walls.

Rooms: 329

Historic Value: Contributing

Condition: Fair

Stair hall 329 is located in the rear house at the top of stair no. 7. The floors and base are concrete. The walls and ceiling are flat plaster. Noteworthy elements include the original fire hose rack and bib. All lighting is non-contributing fluorescent fixtures.

Passages

Rooms: 311, 312

Historic Value: Very Significant

Condition: Good

Passages 311 and 312 are located at the ends of promenade 301. Both passages contain finishes which match those of the adjacent promenade.

Vestibules

Room: 316

Historic Value: Significant

Condition: Good

Vestibule 316 provides access to men's toilet room 314 and has matching finishes. The lighting consists of an original ceiling-mounted schoolhouse fixture.

Stairs

Stairs: 1, 2

Historic Value: Very Significant

Condition: Fair

Stair nos. 1 and 2 are the primary stairs projecting to the north and south of the east end of the promenades. The treads, risers, and landings are cast-stone. The base is light rose marble. The ceilings are all furred plaster. Freestanding and wall-mounted handrails are reeded bronze rails terminating with volutes. All finishes are intact and are in good condition with the exception of the walls. The rusticated plastic-stone walls all exhibit severe cracks and spalls.

Stairs: 3, 4

Historic Value: Significant

Condition: Fair

Stair nos. 3 and 4 at the west end of the promenades have similar finishes and damage to stairs nos. 1 and 2. Wall-mounted handrails are reeded bronze rails terminating with volutes.

*Stairs: 7, 24**Historic Value: Contributing**Condition: Fair to Good*

Stair nos. 7 and 24 are similar in both finish and damage. The steps, landings, and base are painted concrete. The walls, ceilings, and soffits are flat plaster. Pipe-rails are either wall or floor-mounted. Visible damage to walls and ceilings consists of spalled and cracked plaster. The balance of the finishes are in good condition.

*Stairs: 25, 26**Historic Value: Contributing**Condition: Good*

Stair nos. 25 and 26 are located at the east end of the fly galleries. The assembly consists of a concrete-filled metal-pan treads with pipe railings.

*Stair: 33**Historic Value: Contributing**Condition: Good*

Stair no. 33 is in projection booth room 404. Steps and base are concrete with simple metal pipe rail.

Offices

Rooms: 325, 327, 332A, 332B, 332C, 332D, 332E, 334, 334A, 334D, 334E, 334G, 334K

*Historic Value: Non-contributing**Condition: Good*

These non-contributing offices are all located in the rear house with the original carpenter shop.

*Lounge**Room: 315A**Historic Value: Contributing**Condition: Good*

The finishes in this women's toilet vestibule differ from those in the typical lounge. This room was originally one large retiring room with an adjacent original toilet room. It is currently divided into two rooms: a non-contributing toilet room and a contributing entry vestibule. The floor is carpet. The walls are wallpaper over plaster. The ceilings are plaster. Trim consists of original light rose marble base and a ceiling mounted *sunburst* lighting fixture.

*Room: 319A**Historic Value: Non-contributing**Condition: Good*

The finishes in this women's toilet vestibule differ from those in the typical lounge. This room was originally one large retiring room with an adjacent original toilet room. It is currently divided into two rooms: a non-contributing toilet room and an entry vestibule. The floor is carpet. The walls are wallpaper over plaster. The ceilings are plaster. Trim consists of original light rose marble base and a ceiling mounted *sunburst* lighting fixture.

*Toilet Rooms**Rooms: 313, 314**Historic Value: Significant**Condition: Good*

These toilet rooms are public restrooms located adjacent to promenades 317 and 318 in the front of the house. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access was required for plumbing replacement.

*Rooms: 315, 319, 334B, 334F**Historic Value: Non-contributing**Condition: Good*

With the exception of the doors adjacent to the promenades, all finishes are non-contributing.

Backstage Areas

Rooms: 323, 323A, 324, 324A, 331, 332, 333, 335, 338

Historic Value: Contributing

Condition: Good

Fly galleries 331 and 332 flank the stage to the north and south at the rear house. Gangway 338 is located to the west. All original finishes are intact and are in good condition.

Room 333 is located to the south of the fly gallery. This room was originally a chorus practice room. The floors are non-contributing carpet. The walls are plaster with wood base, chair, and picture railing. Acoustic tiles cover the wall plaster from the chair rail to the ceiling. The ceiling is also covered with non-contributing acoustic tiles. There is a small balcony (465) at the east end of the room. A non-contributing gypsum board and stud wall divides the original area into two. Lighting consists of non-contributing fluorescent fixtures.

Studio 335 was not accessible.

Closets

Rooms: 301A, 301B, 317A, 317B, 318A, 318B

Historic Value: Contributing

Condition: Good

These telephone rooms, converted from former private telephone rooms and check rooms are intact. The battleship linoleum flooring which is worn.

Rooms: 305A, 306A

Historic Value: Contributing

Condition: Good

These rooms are janitor's closets. They are in their original configuration.

Rooms: 305, 306, 333A

Historic Value: Contributing

Condition: Good

These storage closets contain all original finishes and are in good condition.

Unimproved Areas

Rooms: 302, 307, 308, 313A, 314A, 320, 337

Historic Value: Non-contributing

Condition: Good

These rooms are unfinished duct spaces, plenum, plumbing chases, and ladder spaces.

FOURTH FLOOR

Main House

Room: 406

Historic Value: Very Significant

Condition: Good

This area encompasses the balcony seating.

War Memorial Board Room

Room: 401

Historic Value: Very Significant

Condition: Good

The War Memorial board room is intact and in good condition with some minor exceptions. The

north and south French window wood reveals exhibit water damage. The period furnishings contribute to the overall character.

Promenades

Rooms: 403, 445, 446

Historic Value: Very Significant

Condition: Good

Promenades 445 and 446 flank the north and south sides of the main house. Room 403 is an arching cross-promenade. Promenade 403 has similar finishes to Rooms 445 and 446. All original finishes remain in good condition with several exceptions. A non-contributing rusticated plaster wall with mastic coved base wall repair occurs along the east wall. The mastic rubber tile flooring in all promenades is in fair condition. Many tiles are replacements or are in poor condition which is especially evident at areas of direct solar exposure. The glazing of the inner, wood casement windows is not original. Additional significant elements include porcelain drinking fountains, bronze signage, and fire hose cabinets with brass hose bits (see figure 72).

Stair Halls

Rooms: 407, 411

Historic Value: Significant

Condition: Good

Stair halls 407 and 411 provide access to the front-house offices from the passenger elevators. These rooms are separated by stair no. 29. Floors are mastic rubber tile with marble base. Walls and ceilings are plaster. Picture rail and door trim are wood. Ceiling vents and radiator grilles are bronze.

Rooms: 455, 456

Historic Value: Significant

Condition: Fair

Stair halls 455 and 456 are located to the west, and reflect the similar finishes of their respective promenades. All finishes are in good condition with the exception of severely cracked plaster walls. All finishes are in good condition with the exception of the rubber tile flooring which is worn. There are original bronze grilles covering the recessed radiator. The lighting is a mix of original schoolhouse fixtures with bronze fittings, as well as non-contributing fluorescent fixtures.

Passages

Rooms: 437, 438, 439, 440, 441, 442

Historic Value: Significant

Condition: Good

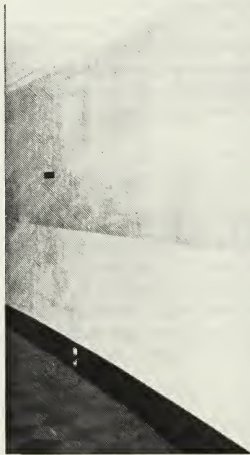


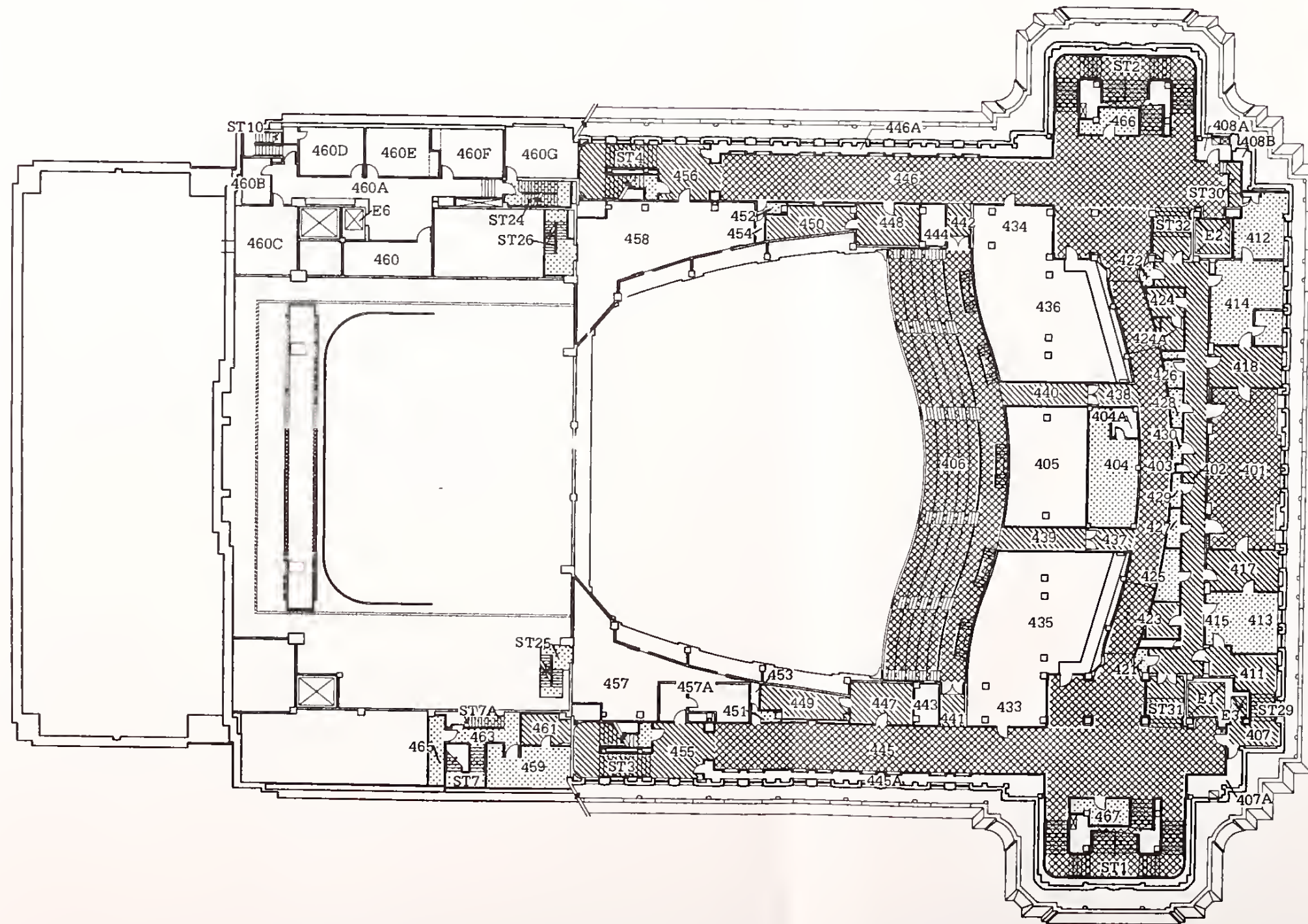
Figure 72 - Plastic Stone Wall with Repair



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Fourth Floor

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NON-CONTRIBUTING	

Passages 437, 438, 441, and 442 are located adjacent to and match the finishes of promenades 403, 445, and 446.

Passages 439 and 440 are tunnels in the main house, linking passages 437 and 438 to promenade 403. The floors and base are terra-cotta colored concrete with carpet runner. The walls and ceiling are plaster.

Corridors

Room: 402

Historic Value: Significant

Condition: Good

Corridor 402, located in the front house portion of the building provides circulation between offices in the adjacent suites. The mastic rubber tile floor and base is worn. The plaster walls are in good condition with the exception of cracked plaster at

door heads and spalled plaster along the east wall. The ceiling is flat plaster with run-in-place plaster cornice. Additional significant elements include original exit signs, fire hose rack and bib, and a drinking fountain.

Rooms: 463, 464

Historic Value: Contributing

Condition: Good

Corridors 463 and 464 are located in the rear house to the north and south of the stage. All original finishes are in good condition with the exception of cracked and spalled wall plaster. Additional, contributing elements include original ceiling mounted schoolhouse fixtures with bronze fittings.



Figure 73 - Corridor Room 402

Room: 460A

Historic Value: Non-contributing

Condition: Good

Corridor 460A is located in the rear of the house in the new office suite built in the former carpenter shop.

Stairs

Stairs: 1, 2

Historic Value: Significant

Condition: Fair to Good

Stairs nos. 1 and 2 are the primary stairs projecting to the north and south of the east end of the promenades. The treads, risers, and landings are cast-stone. The base is light rose marble. The ceilings are all furred plaster. Wall mounted hand-rails are reeded bronze rails terminating with volutes. All finishes are in good condition with the exception of the walls. The rusticated plastic-stone walls all show severe cracks and spalls.

Stairs: 3, 4

Historic Value: Contributing

Condition: Fair to Good

Stairs nos. 3 and 4 access the mechanical space at the fifth floor and have steps, landings, and bases that are painted concrete. The walls, ceilings, and soffits are flat plaster. Railings consist of either wall-mounted metal railing or pipe-rail assemblies. Visible damage typically consists of spalled and cracked plaster. The balance of the finishes are in good condition.

Stairs: 7, 24

Historic Value: Contributing

Condition: Fair to Good

Stairs nos. 7 and 24 are similar in both finish and damage. The steps, landings, and base are painted concrete. The walls, ceilings, and soffits are flat plaster. Railings consist of wall-mounted metal pipe-rail assemblies. Visible damage typically consists of spalled and cracked plaster. The balance of the finishes are in good condition.

Stairs: 25, 26

Historic Value: Contributing

Condition: Good

Stairs 25 and 26 are located at the east end of the fly galleries. The assembly consists of concrete-filled metal-pan treads with pipe railings.

Stairs: 29, 30, 31, 32

Historic Value: Significant

Condition: Good

Stairs 29, 30, 31, and 32 are located in the east end of the front house. The treads and risers are cast-stone, with light rose marble base. All stairs have ornamental bronze railings and handrails.

Offices

Rooms: 412, 413, 414, 415, 416, 417, 418, 419, 420

Historic Value: Contributing

Condition: Good

These offices are all located in the eastern end of the front house. These originally were designed to house the day-to-day business operations of the Opera, Ballet and Symphony. Rooms 417 and 418 were intended to be anterooms for the War Memorial board room. Room 412 has incorporated an original restroom at the north side.

Rooms: 460, 460C, 460D, 460E, 460F, 460G

Historic Value: *Non-contributing*

Condition: *Good*

These offices are all located in the rear house. Originally this was one continuous carpenter shop.

Dressing Room

Room: 459

Historic Value: *Contributing*

Condition: *Good*

Upper level dressing room 459 is located at the top of stair no. 7. Most of the original finishes are no longer intact. The floor is non-contributing sheet vinyl. The walls are plaster with minor cracks at the east wall. Trim is concrete base and profiled picture railing. The lighting is non-contributing fluorescent fixtures. There is an original radiator at the east wall in addition to miscellaneous piping, sprinklers, and ductwork at the ceiling.

Lounges

Rooms: 447, 448

Historic Value: *Significant*

Condition: *Good*

Smoking room 448 and women's retiring room 447 are adjacent to the promenades and serve as anterooms to the toilet rooms. The walls are paneled, canvassed plaster. The ceilings are furred plaster finishes. Period furnishings contribute to the overall character.

Room: 457

Historic Value: *Non-contributing*

Condition: *Good*

This room is a non-original lounge built in what used to be a plenum space.

Toilet Rooms

Rooms: 423, 424, 424A, 449, 450

Historic Value: *Significant*

Condition: *Good*

These toilet rooms are public restrooms located in the front of the house. All fixtures are original. New black ceramic tiles replace original beige wainscot tiles where access was required for plumbing replacement (see figure 74).

Rooms: 404A, 457A, 460B

Historic Value: *Non-contributing*

Condition: *Good*

These restrooms are not original and contain contemporary finishes.

Room: 461

Historic Value: *Significant*

Condition: *Good*

This room is located in the south portion of the rear of the house. All fixtures are original, including a multiple faucet sink, a shower, and a toilet.

Backstage Areas

Rooms: 404, 465, 468, 469

Historic Value: *Contributing*

Condition: *Good*

Projection room 404 is located at the back of the main house. This room has the control boards, spotlights, and other electronic monitoring equipment. Fly galleries 468 and 469 flank the stage to the north and south at the rear of the house. Balcony 465 is located within Chorus Room 333 (Backstage Areas). For a balance of the finishes in Room 465, see Backstage Areas, Chorus Room 333.

Closets

Rooms: 466, 467

Historic Value: Contributing

Condition: Good

These telephone rooms, converted from former private telephone rooms and check rooms are in their original configuration. The battleship linoleum flooring which is worn.

Rooms: 451, 452

Historic Value: Contributing

Condition: Good

These rooms are janitor's closets.

Rooms: 421, 422, 425, 426, 427, 428, 429, 430

Historic Value: Contributing

Condition: Good

These storage closets are in their original configuration.

Unimproved Areas

Rooms: 405, 407A, 408B, 433, 434, 435, 436, 443, 444, 445A, 446A, 453, 454, 458

Historic Value: Non-contributing

Condition: Good

These rooms are unfinished duct spaces, plenums, plumbing chases, and window access areas.

FIFTH FLOOR**Main House**

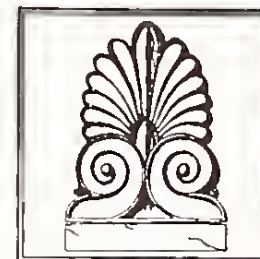
Room: 502

Historic Value: Very Significant

Condition: Good



Figure 74 - Men's Toilet Room



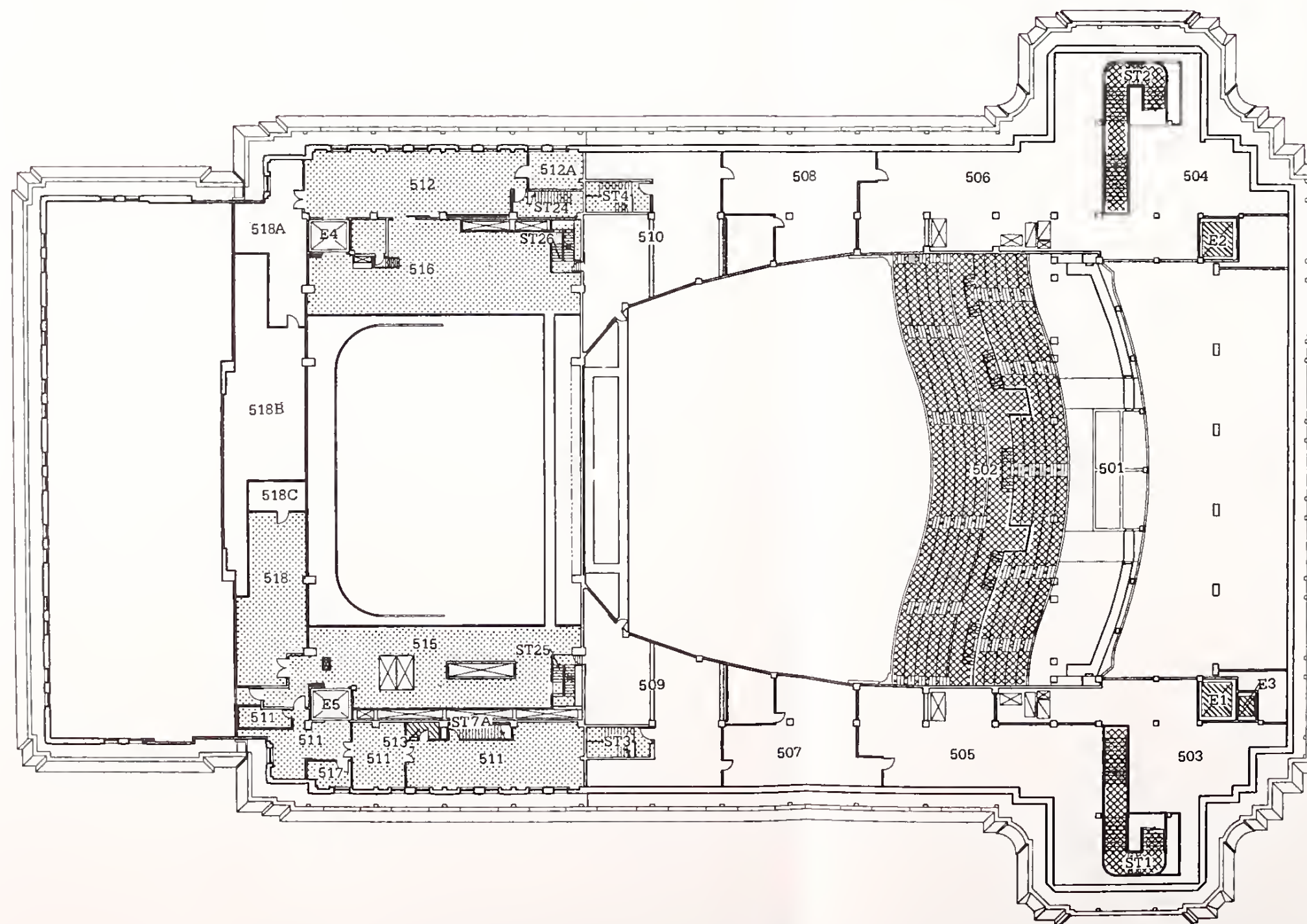
CAREY & CO. INC.

123 TOWNSEND ST., STE. 400
SAN FRANCISCO, CA 94107
t. 415-957-0100 f. 415-957-1199

SAN FRANCISCO WAR MEMORIAL OPERA HOUSE

HISTORIC VALUE

VERY SIGNIFICANT	
SIGNIFICANT	
CONTRIBUTING	
NON-CONTRIBUTING	



Fifth Floor

This area is the balcony cross aisle. All elements are in good condition unless otherwise noted in the Evaluation Matrices.

Stairs

Stairs: 1, 2

Historic Value: Significant

Condition: Fair to Good

Stairs nos. 1 and 2 are the primary stairs projecting to the north and south of the east end of the promenades. The treads, risers, and landings are cast-stone. The base is light rose marble. The ceilings are all furred plaster. The stair has wall-mounted, reeded bronze rails terminating with volutes. The rusticated plastic-stone walls all have severe cracks and spalls.

Stairs: 3, 4, 7, 24

Historic Value: Contributing

Condition: Fair to Good

Stairs nos. 3, 4, 7 and 24 are similar in both finish and damage. The steps, landings, and base are painted concrete. The walls, ceilings and soffits are flat plaster. Railings consist of wall mounted metal pipe-rail assemblies. Visible damage typically consists of spalled and cracked plaster.

Stairs: 25, 26

Historic Value: Contributing

Condition: Good

Stairs 25 and 26 are located at the east end of the fly galleries. The assembly consists of concrete-filled metal-pan treads with pipe railings.



Figure 75 - Property Room and Carpenter Shop

Offices*Room: 517**Historic Value: Contributing**Condition: Good*

Room 517 is a small private office located in the electrical shop. The floors are tongue-and-groove wood. The walls are flat plaster. The ceiling is painted concrete with exposed piping, sprinklers, and fluorescent lighting fixtures.

Toilet Rooms*Room: 513**Historic Value: Significant**Condition: Good*

This small toilet is located in the electrical shop. All finishes are in good condition except the tile floor which is cracked and patched.

Backstage Areas*Rooms: 511, 512, 512A, 515, 516, 518**Historic Value: Contributing**Condition: Good*

Rooms 512, 512A, and 518 are property rooms and a carpentry shop located to the north of the fly gallery. Electrical shop 511 is located to the south side of the fly gallery. Fly galleries 515 and 516 flank the stage to the north and south at the rear of the house.

Unimproved Areas*Rooms: 501, 503, 504, 505, 506, 507, 508, 509, 510**Historic Value: Non-contributing**Condition: Good*

These rooms are unfinished duct spaces, plenums, and fan rooms.

BALCONY AND THIRD FLY GALLERIES**Main House***Rooms: 601, 602**Historic Value: Very Significant**Condition: Good*

These areas encompass the upper-balcony seating and the balcony seating. Additional new fans have been incorporated into the original light fixtures.

Stair Halls*Rooms: 607, 608**Historic Value: Contributing**Condition: Good*

Stair halls 607 and 608 are located at the top of stair no. 1 and stair no. 2, adjacent to the balcony foyer. The floors are black and maroon mastic rubber tiles in a checkerboard pattern with a solid black border. The walls are a rusticated plaster with a light rose marble base. The ceilings are flat plaster with run-in-place plaster cornice. An original, wall-mounted porcelain drinking fountain occurs in each stair hall.

Stairs*Stairs: 1, 2**Historic Value: Significant**Condition: Fair to Good*

Stairs nos. 1 and 2 are the primary stairs projecting to the north and south of the east end of the promenades. The treads, risers, and landings are cast-stone. The base is light rose marble. The ceilings are all furred plaster. The stairs have reeded bronze rails terminating with volutes. The rusticated plastic-stone walls all have severe cracks and spalls.



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HISTORIC VALUE

VERY SIGNIFICANT



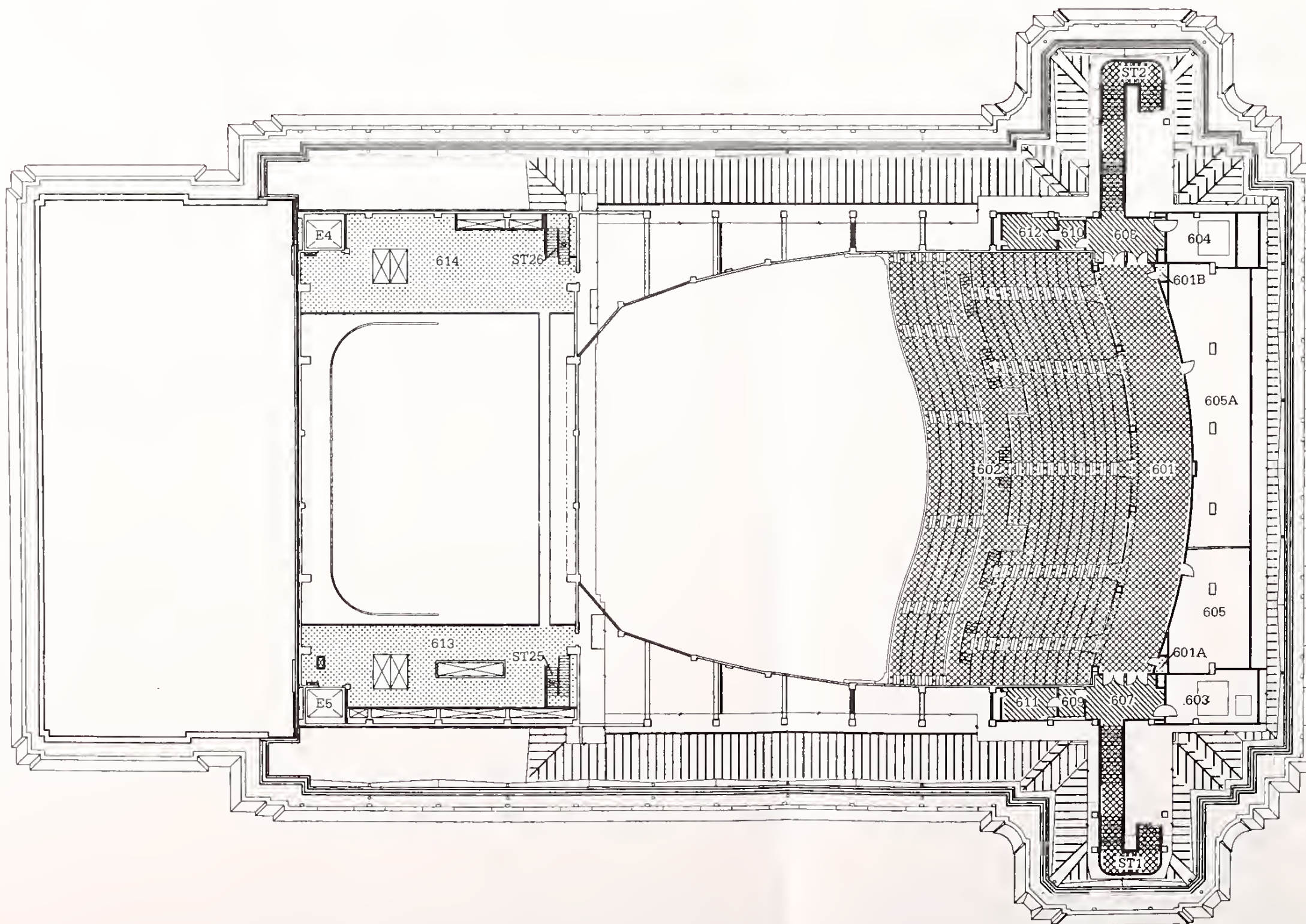
SIGNIFICANT



CONTRIBUTING



NON-CONTRIBUTING



Balcony

condition, except for battleship linoleum flooring which is worn.

Utility Rooms

Rooms: 603, 604

Historic Value: Contributing

Condition: Good

These rooms, the elevator penthouses, are located east of stair halls 607 and 608. The floors and base are red-painted concrete. The walls and ceilings are cement plaster. Ceiling-mounted incandescent fixtures provide light. Significant components include the original elevator equipment.

FOURTH FLY GALLERIES

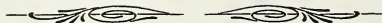
Backstage Areas

Rooms: 701, 702

Historic Value: Contributing

Condition: Good

Fly galleries 701 and 702 flank the stage to the north and south at the rear of the house.





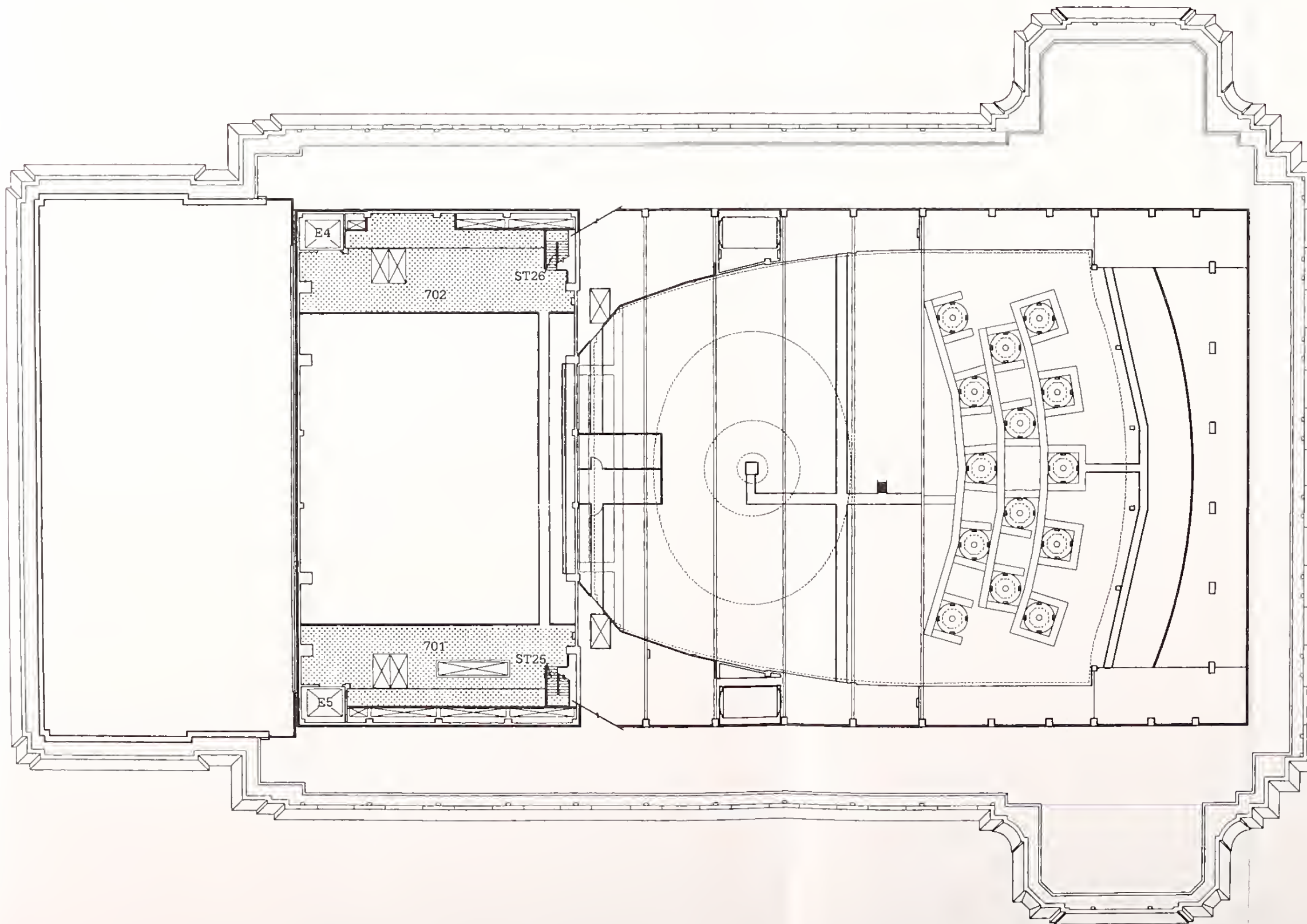
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SAN FRANCISCO WAR MEMORIAL OPERA HOUSE

HISTORIC VALUE

VERY SIGNIFICANT	
SIGNIFICANT	
CONTRIBUTING	
NON-CONTRIBUTING	



Fourth Fly Gallery





RECOMMENDATIONS



GENERAL RECOMMENDATIONS

APPROACH

Carey & Co.'s philosophy is that any restoration or rehabilitation of the San Francisco Opera House should have a minimal impact on any remaining historic fabric of the building. Deficiencies that threaten life and safety, or are causing further deterioration, must be corrected. The value of any other improvements should be weighed against the value of the building as an historic resource.

- While restoration of missing or damaged components is desirable, it may not be economically feasible at this time. However, further removal of historic fabric diminishes the value of the structure, while making future restoration less feasible. Therefore, wherever possible, deteriorated historically significant materials should be repaired, extant historic fabric should be retained, and historically significant spaces should be rehabilitated.
- Distinguishing and character-defining features, components, and materials should not be altered, removed, or destroyed.
- Wherever economically feasible, damaged or altered materials should be restored to their original appearance.
- If major portions of remaining historically significant areas require a high degree of alteration, consideration should be given to restoring these areas either now or in the future.
- Any missing features that are restored must be done accurately and with adequate historical resource.
- If budget constraints do not permit restoration or rehabilitation at this time, materials should be stabilized to preserve them until such future time when they may be restored.

- If materials must be replaced, they should be replaced in kind. This approach preserves the character of the existing structure and avoids the intrusion of additional materials, which can result in costly maintenance.
- If replacement-in-kind is impossible or inappropriate, substitute material must be carefully selected, considering composition and visual compatibility.
- Building standards should be established that incorporate existing components. New design should be compatible with the remaining original components.
- Any proposed cleaning or paint removal methods should be tested prior to commencement of work.
- Testing should be nondestructive; care should be taken not to damage the building or create degenerative conditions during testing.
- All work on the Opera House must comply with *The Secretary of the Interior's Standards for Rehabilitation*.

Prevailing Code

Recommendation: Use the State Historic Building Code.

As with any historic building, especially one of this importance, the State Historic Building Code should be used as the prevailing code. The State Historic Building Code allows for alternative approaches to satisfy conditions which do not conform to current code requirements. This allows for sensitive, performance-based means for achieving a safe, improved structure. In addition, *The Secretary of the Interior's Standards for Rehabilitation* should be used as a guideline for this project.

EXTERIOR RECOMMENDATIONS

The following recommendations identify recommended repair techniques. Certain material deficiencies may threaten life safety or lead to related building component failure, and are therefore assigned a maintenance priority rating.

MATERIAL REPAIRS

The exterior of the San Francisco Opera House still retains most of its original integrity and is intact. The building exterior has been well maintained and is in good condition. Because of the limited scope of this report, both the Exterior Evaluation and the following recommendations are cursory. Recommendations are also limited to the original 1932 materials and do not address materials used in the 1976 addition, which are generally in good condition. The one exception is the addition's pre-cast concrete cladding which, because of some minor deficiencies, is addressed in these recommendations. The impact of any proposed exterior alterations required by the overall building improvements must be carefully analyzed and weighed against the integrity of the historic resource. Due to the building's high degree of integrity, any alterations to the exterior must be minimal.

General Recommendations

Recommendation: Stabilize and repair existing historically significant materials. If replacement is required, replace missing components in kind.

Minimize the impact of visible modifications to the exterior facade. Stabilize and repair existing original materials in kind including:

- Terra Cotta
- Granite
- Steel Windows
- Bronze Elements
- Cast Iron Elements
- Galvanized Metal Elements
- Cast Stone

Terra Cotta

Spalled Terra Cotta

Priority: Serious

Recommendation: Repair spalled terra-cotta units, pin if structural attachment is required.

In addition to the unsightly appearance, spalls create poor conditions where water can penetrate the terra-cotta bisque leading to further unit spalling. Water penetration can also potentially cause serious damage to metal reinforcement holding the terra-cotta cladding in place. Spalls on horizontal surfaces such as window sills and lintels are particularly susceptible to water damage. Repair spalls as follows:

1. Remove all loose terra-cotta material. Tap all edges around spalled area and remove hollow, unsound, or cracked material.
2. Verify with preservation architect whether the severity of the damage may warrant replacement of the entire unit.
3. Clean all surfaces to be patched. Protect and do not damage all adjacent material which is to remain.
4. Verify with structural engineer where pins are required.

5. Wet surface before forcing patching compound into spall area. Match surface profile.
6. Coat repair with flexible coating to match original glaze.

Cracked Terra Cotta

Priority: Critical

Recommendation: Repair cracked terra-cotta units, pin if structural attachment is required.

Cracks can allow water to penetrate beneath the protective terra-cotta glaze. This water may lead to spalling and other terra-cotta failure. Previously repaired cracks should be examined closely for any deterioration. Remove loose or deteriorated patching material. Repair cracks as follows:

1. Remove old caulking or grout from previously repaired cracks. Remove all loose particles back to sound material.
2. Clean and prepare surface to accept patch material.
3. Mask and protect adjacent surfaces.
4. Verify with structural engineer if pins are required.
5. For Narrow Crack Repair (cracks from hairline to 1/16" wide):
 - a. Force patching material into crack following manufacturer's application instructions.
6. For Wide Crack Repair (cracks wider than 1/16"):
 - a. Thoroughly wet existing masonry.
 - b. Force patching material into crack following manufacturer's application instructions.
7. Finish flush with adjacent surface/texture.
8. Coat repair with flexible coating to match original glaze.

Debonded Terra-Cotta Glaze

Priority: Minor

Recommendation: Coat areas of debonded glaze.

Debonded glaze exposes terra-cotta bisque allowing water to penetrate inside the unit resulting in further deterioration. Areas of debonded glaze also provide a climate suitable for biological growth which is harmful to the terra cotta. Repair debonded glaze as follows:

1. Remove all loose glaze by hand. Tap all edges around spalled area and remove hollow, unsound, or cracked material.
2. Clean surface to remove soiling and disinfect to remove biological growth. Protect and do not damage all adjacent glazed areas and mortar joints which will remain.
3. Coat all cleaned, disinfected surfaces with flexible coating to match existing glaze.

Replacement of Terra Cotta

Priority: Critical

Recommendation: Replace unsound and severely cracked terra-cotta units in kind.

No units have been identified which are beyond repair. However, further evaluation may locate unsound or severely damaged units. Replace terra-cotta units that cannot be repaired as follows:

1. Choose an acceptable manufacturer and installer experienced in terra-cotta replacement.
2. Fabricate terra-cotta units to:
 - a. Match original ornamental pattern and configuration and glaze.

- b. Maintain the same face shell thickness and structural and physical properties equal to the existing installation.
- c. Provide non-ferrous metal anchors and fastening.
- d. Match color and texture of original units.
3. Remove complete deteriorated terra-cotta unit. Protect and do not damage units that are to remain.
4. Clean out back wall; remove loose debris and clean substrate.
5. Clean and prime existing ferrous and embedded metals with zinc rich paint.
6. Verify method of new unit attachment with structural engineer.
7. Install flush with adjacent units.
8. Point mortar joints as indicated under Re-pointing.

Soiled Terra Cotta

Priority: Minor

Recommendation: Clean all soiled terra-cotta surfaces.

Soiling is not necessarily detrimental to terra cotta surfaces, however the overall appearance is dull and, over time, may become more unsightly. Clean repaired terra-cotta surfaces as follows:

1. Test cleaning products and procedures to determine gentlest method of cleaning.
2. Clean all terra-cotta surfaces using methods established in testing.

Granite

Soiled Granite

Priority: Minor

Recommendation: Clean all granite surfaces

Much of the granite occurs at the base of the building and on the entry steps. Due to its close proximity to the ground and exposure to pedestrian traffic, the granite is lightly soiled. Soiling is not detrimental to granite surfaces; however the overall appearance is dull and, over time, may become more unsightly. Clean granite as follows:

1. Test cleaning products and procedures to determine gentlest method of cleaning.
2. Clean all granite surfaces using methods established in testing.

Bronze and Copper Elements

Doors, Window Surrounds, Light Fixtures, Copper Marquee

Priority: Minor

Recommendation: Restore existing bronze and copper elements.

When exposed to weather, copper and bronze elements form a surface patina that serves to protect the material from deterioration. However, build-up of soiling or pooling of water will aggravate the protective coating and may allow harmful layers of corrosion to occur. Bronze requires periodic minor maintenance to maintain its protective surface patina and to prevent more serious deterioration. Rehabilitate bronze and copper elements as follows:

1. Survey existing condition of all bronze doors, window surrounds, and marquee.
2. Replace missing components to match original. Reattach displaced elements.
3. Clean all existing door hardware. Install new hardware to match original where missing.

4. Assure that doors function properly. Rehang if necessary.
5. Clean and remove corrosion from all bronze surfaces.
6. Replace all missing or deteriorated copper on marquee. Reattach loose sections. Repair open seams.

Steel Windows

Priority: Minor

Recommendation: Rehabilitate existing windows. Replace missing or broken glazing.

The steel sash windows exhibit minor deterioration. This finish deterioration and minor corrosion do not represent serious deficiencies. However failure to remedy and maintain ferrous metal can lead to more invasive required repairs or component replacement. Repair windows as follows:

1. Survey existing condition of all steel sash window components.
2. Remove dirt and deteriorated glazing putty.
3. Install new glazing putty.
4. Clean existing hardware. Install new hardware where missing to match original.
5. Install new glazing where cracked or broken to match existing original glazing.

Cast-Iron Elements

Window Surrounds, Ornamental Fence

Priority: Minor

Recommendation: Maintain existing cast-iron elements.

The cast-iron elements have few surface deficiencies and have been painted periodically preventing surface corrosion. Continued maintenance in the form of painting is critical to keep the ferrous metal in good condition. Build-up of paint on the orna-

mental gates softens the detail. All paint should be removed and the surfaces primed at the time of the next gate restoration. Maintain cast-iron elements as follows:

1. Survey existing condition of all cast-iron elements.
2. Remove flaking paint and corrosion with wire brush.
3. Prime and paint with rust-inhibitive paint.

Galvanized Metal Elements

Window Panels, Awnings

Priority: Minor

Recommendation: Maintain existing galvanized metal elements.

The galvanized surface serves to protect the sheet metal from corrosion. This layer of galvanization is generally quite thin and flakes off easily if abraded. Galvanized surfaces need to be maintained to prevent deterioration in the form of corrosion. Restore deteriorated galvanized metal elements as follows.

1. Remove flaking paint and corrosion.
2. Prime and paint with rust-inhibitive paint formulated for galvanized surfaces.

Precast Concrete Panels

Priority: Minor

Recommendation: Clean areas of heavy soiling and staining.

Due to the relatively recent date of construction, the precast concrete panels on the addition are in good condition. Deficiencies are limited to surface soiling and staining, especially on the cornice and beneath the bronze fixtures. Clean designated areas on the precast concrete as follows.

1. Test cleaning products and procedures to determine gentlest method of cleaning and stain removal.
2. Clean and remove stains from designated cast-stone surfaces using methods established in testing.

Repointing

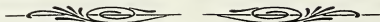
Priority: *Minor*

Recommendation: *Repoint deteriorated, loose, and missing mortar.*

Deteriorated joints should all be repaired to avoid

further water infiltration, particularly if they occur near window sills and other horizontal surfaces. The condition of the mortar joints on the entire building should be surveyed and proper repairs made. Recommended repointing sequence is as follows:

1. Analyze mortar to establish original composition. Specify repair mortar to match original.
2. Rake out all loose or deteriorated mortar.
3. Repoint with new mortar to match original color, texture, and profile.



INTERIOR RECOMMENDATIONS

The following analysis identifies recommended treatment for preservation of room types, primary building components, and interior materials. Recommendations for preservation of each floor follow.

PRESERVATION OF ROOM TYPES

Program

Recommendation: Maintain existing original occupant program if possible. Program new uses to be compatible with existing interior spaces to minimize required alterations to historically significant components.

Promenades, Stair Halls, and Passages

Recommendation: Preserve, repair, and re-use original promenades, passages, and stair halls.

Except for the expected wear the original major front house public circulation areas are virtually intact. The quality of their materials and construction is attested to by their excellent condition after 60 years of use.

1. Preserve and maintain all original finishes and components in these areas.
2. Remove incompatible alterations at the basement, mezzanine, third-and-fourth floor promenades when feasible.
3. Where new infill is required due to programmatic requirements, finishes and components should be sensitive to the original finishes. The spatial quality of the promenades should be preserved.
4. Repair damaged and deteriorated finishes in-kind to match original composition and configuration.

Corridors

Recommendation: Preserve, repair, and re-use corridors.

Front-house corridors are intact and should be preserved in a manner similar to the promenade recommendations. Rear house corridors, although humble, represent the utilitarian nature of the original rear house and should be preserved and maintained.

1. Preserve and maintain all original finishes and components in these areas.
2. Repair damaged and deteriorated finishes in-kind to match original composition and configuration.
3. Retain and rehabilitate existing miscellaneous contributing components such as fire hose racks, drinking fountains, and basement corridor wall sconces.
4. Provide alternate code complying fountains and fire stand pipes where required.

Vestibules

Recommendation: Preserve, repair, and re-use original vestibules.

Original vestibules occur in various configurations and finishes relating directly to their adjacent primary space. Nearly all are intact.

1. Preserve and maintain all original finishes and components in these areas.
2. Repair damaged and deteriorated finishes in-kind to match original composition and configuration.

Stairs

Recommendation: Preserve, repair, and re-use original stairs.

Except for the expected wear and earthquake-damaged finishes, original stairways are virtually intact.

1. Preserve and re-use existing original stairs.
2. Repair damaged wall and floor finishes in-kind.
3. Use the State Historical Building Code to establish reasonable methodology to rectify any code deficiencies.

Elevators

Recommendation: Maintain existing original passenger elevators. Rehabilitate elevators maintaining all original architectural fabric.

The original passenger elevators are integral to the historic character of the building. Unaltered elevators of this vintage and quality are rare and unique.

1. Review the elevator operating mechanisms and carry out all repairs and upgrades required to ensure that the elevators operate properly and meet the current programmatic needs of the building.
2. Perform required upgrades maintaining all original architectural features including maintenance of non-functioning elements.

Offices

Recommendation: Preserve and re-use the original administrative offices.

Original administrative offices are intact and are important character-defining features of the original building.

1. Preserve and re-use the existing offices.
2. Develop a program to rehabilitate altered or new infill offices using building-standard com-

ponents and finishes that are compatible with the original.

Dressing Rooms

Recommendation: Preserve and re-use the remaining dressing rooms and their furnishings. Alter with reversible components and finishes to adapt to new performance requirements.

Although simple in finish and design, the dressing rooms represent the utilitarian nature of the original rear house and should be preserved.

1. Preserve and maintain all original finishes, components, and furnishings in these rooms.
2. Repair damaged and deteriorated finishes in-kind to match original composition and configuration.

Toilet Rooms

Recommendation: Preserve significant toilet rooms.

The toilet rooms are particularly significant in that many remain intact, and are detailed in ways not seen in modern construction. The nickel-plated fixtures and marble floors and partitions add a richness and character that is virtually impossible to recreate. Original lavatories, toilets, urinals, bath tubs and fixtures are also significant and should be retained.

It is important to note that there are often accessible chases behind the fixtures, allowing for repair of the plumbing service while retaining the existing fixtures and finishes.

1. Retain and rehabilitate historically significant toilet rooms and determine which fail to meet existing code compliance in terms of accessibility and quantities.

2. Retrofit existing toilet rooms for disabled persons where possible, but do not destroy their historic character in the process.
3. Provide new code complying toilet rooms where existing are of insufficient quantity or size.
4. Salvage original components removed from existing toilet rooms and re-use in restoration and alteration of toilet rooms. Match finishes in-kind using salvaged material if possible or duplicate finishes if insufficient salvaged material exists.

Original building elements include but are not limited to the following.

- Floor Finishes
- Marble Finishes
- Ornamental Plaster
- Ceramic Tile
- Wood Trim
- Bronze Elements
- Interior Doors
- Hardware
- Light Fixtures
- Plumbing Fixtures

Closets

Recommendation: Preserve and re-use remaining original features of telephone closets, janitor's closets, storage closets, and music vaults.

Many original features of the janitor closets, telephone closets and storage closets remain intact. Although of relatively minor importance these rooms and their components add an additional level of integrity to the historic resource.

1. Preserve and re-use remaining features of these rooms, including the lockers, plumbing elements, and trim.
2. Repair damaged finishes in kind.

Floor Finishes

Recommendation: Retain, repair, and clean original floor finishes. Replace in-kind where required.

In addition to marble, other flooring materials include battleship linoleum, mastic rubber tile, cast stone, quarry tile, and encaustic glazed tile. While not as significant as marble, these original materials contribute to the historical character of the building. These materials are durable and present the opportunity for potential reuse.

1. Map finish locations on all floors.
2. Retain, repair, and clean battleship linoleum and mastic rubber tile floors if possible. Patch damaged areas with new material that matches the original in color and composition if possible.
3. Retain, repair, and clean ceramic tile, and quarry tile floors. Patch damaged areas with tile from areas that will be demolished, will never be exposed, or with new material that matches the original in color and composition. Maintain original layout and configuration.
4. Retain, repair, and clean encaustic glazed tile.

PRESERVATION OF COMPONENTS

The following elements are of historic significance and are described in the Interior Evaluation section. These items merit retention based upon the following recommendations.

General Recommendation

Recommendation: Preserve, repair, maintain, and re-use original components wherever possible. Relocate if necessary for preservation or future restoration. Establish a design methodology to determine when and where re-use of original materials is appropriate.

Marble Finishes

Recommendation: Retain, repair, resurface, clean, polished marble finishes.

Marble is a very significant and highly durable surface. Retain, resurface, clean, and polish marble *in situ*. Avoid removal, but if removal is required, test removal methods to develop an appropriate salvage, transportation, and storage procedure.

Ornamental Plaster

Recommendation: Retain and repair ornamental plaster.

The plastic stone and cast plaster finishes are critical to the building's historical integrity and should be preserved. In addition, the plastic stone is an unusual special finish which will be difficult to replicate. These finishes should be retained and left undisturbed if possible. Where damaged or required to be removed these finishes should be carefully replaced in-kind. Repair ornamental plaster finishes as recommended in Material Repairs.

Tile Wainscot

Recommendation: Retain, repair, and clean original tile wall finishes. Replace in-kind with salvaged materials where possible.

While not as significant as marble, tile wall finishes contribute to the historical character of the building. Tile is durable and presents the opportunity for re-use.

1. Retain, repair, and clean tile wall finishes.
2. Patch damaged areas with tiles from areas that will be demolished, will never be exposed, or with new material that matches the original in color and composition. Maintain original tile pattern.

Interior Doors

Recommendations: Preserve, repair, and re-use existing doors.

The wood, metal, and kalamein doors are character defining features important to the building's historical integrity. A commitment for respect of the historic resource requires respect for the importance of these elements.

1. Repair and re-use existing doors and trim *in-situ* wherever possible.
2. If finish has been altered, refinish to match original. Preserve and conserve original door signage where possible.
3. In areas where alterations are required, carefully remove and salvage doors, hardware and trim.
4. Establish a building standard for new office improvements to re-use doors and trim in new construction.

Wood Trim

Recommendations: Retain, repair, and re-use original wood trim components.

Interior wood base, chair rail, and picture molding are contributing character-defining features of the less public areas and should be retained where possible.

1. Retain, repair, and re-use these components *in-situ*.
2. Remove paint and refinish trim to match original.
3. Carefully remove, salvage, and store any components that must be removed.
4. Establish building standard details re-using original base, chair rail, and picture molding design.

Hardware

Recommendations: Preserve, repair, and re-use original hardware.

Significant hardware includes: door hinges, door knobs, push plates, pulls, vacuum system outlets, and wall mounted thermostats.

Small elements such as these easily get lost in the large-scale considerations of a major building upgrade project. But it is precisely elements at this scale that distinguish between genuine historical character and superficial historic references. It is when the objects at the scale of your hand are noticeably different from current ones that an environment is really experienced as coming from another time.

1. Preserve, repair and re-use these components *in situ* where possible.
2. Where required, retrofit existing locksets with new levers and springs to meet disabled access requirements.
3. Carefully remove, salvage, and store any components that must be removed for re-installation elsewhere.

Light Fixtures

Recommendations: Preserve, repair, and re-use original light fixtures. Replace missing globes or inappropriate fixtures with compatible efficient fixtures wherever possible.

The front-house elaborate ornamental light fixtures are intrinsic to the Opera House elegance and character. The front-house light fixtures have been carefully maintained and preserved. Rear-house fixtures are less intact but are also important character defining features of the utilitarian nature of this part of the building.

1. Retain all original fixtures. Repair and replace shades to match original when required.
2. Remove inappropriate replacement fixtures and replace with sympathetic fixtures if feasible. Maintain light quality by deemphasizing general fluorescent illumination.
3. Balance energy conservation with building conservation and the sympathetic treatment of interior spaces. Utilize the State Historical Building Code exemption from Title 24 energy requirements.

Plumbing Fixtures

Recommendations: Preserve, repair, and re-use original plumbing fixtures.

Plumbing fixtures which are original and in place contribute to the overall historic integrity of the building. The majority of original plumbing fixtures in the building are intact and should be preserved.

1. Retain, repair, and re-use these components *in-situ* where possible
2. Carefully remove, salvage, and store any components that can be removed for re-use.
3. Identify all remaining plumbing fixtures and develop an inventory of these components.
4. When original plumbing fixtures must be removed from one area, reinstall in appropriate alternate locations when feasible.
5. If modifications destroy historic fabric seek alternate means to meet water conservation and disabled access requirements.

MATERIAL REPAIRS

Like the exterior, the interior of the San Francisco Opera House is largely intact and retains most of its original integrity. Damage from the earthquake is evident on the first floor, especially in the foyer where some cast stone is displaced and in the stairs where plastic stone finishes over hollow clay tile

have failed. The building interior has been well maintained and, except for the earthquake damage which has yet to be repaired, remains in good condition. The impact of any proposed alterations to the interior required by any building improvements must be carefully considered. Because the interior maintains a high degree of integrity, every effort should be made to minimize alterations. A maintenance priority rating is assigned to assist in identifying material deficiencies that may threaten life safety or lead to related building component failure.

General Recommendations

Recommendation: Preserve, repair, maintain, and re-use original finish materials wherever possible. Replace missing components in kind where missing. Stabilize and repair existing original materials including:

- Marble
- Cast stone
- Plastic stone (special plaster finish)
- Flat, run, and ornamental plaster
- Ornamental metals
- Rubber tile
- Quarry tile

Marble

Priority: Minor

Recommendation: Reset displaced marble. Repair chipped and cracked marble.

Several varieties of marble exist at the Opera House in the form of flooring, column bases, wainscot, and wall facing. Most of the marble appears to be in very good condition with deficiencies limited to cracks, loose or deteriorated mortar, and some displacement. Repair marble as follows:

1. Displaced Marble
 - a. Repair wall substrate prior to reinstalling marble.

- b. Verify with structural engineer for method of new anchorage.
 - c. Reset marble in original location.
 - d. Repoint matching composition, size, and profile of original mortar.
2. Cracked Marble
 - a. Remove all loose particles back to sound material.
 - b. Clean and prepare surface to accept adhesive.
 - c. Verify with structural engineer where mechanical fasteners are required.
 - d. Apply adhesive following manufacturer's application instructions.
3. Repoint deteriorated mortar joints as indicated under Repointing

Cast Stone

Priority: Minor

Recommendation: Restore existing cast-stone elements. Reset displaced elements, repoint open joints.

Cast-stone elements are located in the lobby and foyer. Most cast-stone elements appear to be in good condition with deterioration limited to seismic-related displacement. Repair existing cast stone as follows:

1. Verify with structural engineer if additional anchorage is required.
2. Reset displaced cast-stone elements. Install new anchorage as specified by structural engineer.
3. Repair small chips as specified by architect.
4. Repoint open joints as indicated under repointing.

Plastic Stone (Special Plaster Finish)

Priority: Critical

Recommendation: Replace all missing or deteriorated plastic stone finishes.

Most of the existing damage to the plastic stone finish occurs in the stairways and is directly related to the Loma Prieta earthquake. Plastic stone is different from flat plaster walls in that the surface is an integral cream-ocher color with a large amount of intentional hairline surface cracking. The special finish was placed in main public circulation areas and typically scored into ashlar blocks.

Repair plastic stone as follows:

1. Determine composition of original plaster. Replicate mix for repairs.
2. Cut back deteriorated plastic stone to sound, well-keyed material at scored joints.
3. Install base and scratch-coat plaster.
4. Install integral color finish cast plastic stone matching original in color and hairline cracking.

Flat, Run, and Ornamental Plaster

Priority: Minor

Recommendation: Replace all missing or deteriorated cast, flat, and ornamental plaster.

Flat, run, and ornamental plaster was slightly damaged in the Loma Prieta earthquake and will require minor repairs. Repair missing and deteriorated flat, run, and ornamental plaster as follows:

1. Ornamental Plaster
 - a. Prepare molds from adjacent original ornamentation for plaster areas to be replicated.
 - b. Determine composition of original plaster. Replicate mix for new ornamentation. Cast new plaster.
 - c. Determine where reinforcement is required.
 - d. Install new cast plaster securely in place. Align with existing original plaster.
 - e. Prepare and paint to match adjacent surfaces

2. Flat Plaster
 - a. Cut plaster back to sound material.
 - b. Install new plaster.
 - c. Texture plaster to match existing adjacent surfaces.
 - d. Prepare and paint to match adjacent surfaces.
3. Run-in-Place Plaster
 - a. Cut plaster back to sound material.
 - b. Run-in-place new plaster matching adjacent original profile.
 - c. Prepare and paint to match adjacent surfaces.

Ornamental Metals

Priority: Minor

Recommendation: Restore existing interior ornamental metals.

There are a variety of ornamental metals in the Opera House, including bronze grilles, bronze window grilles, bronze and brass fixtures, free-standing lanterns, balustrades, and handrails. All interior ornamental metals appear to be in good condition. Restore ornamental metals as follows:

1. Remove build-up of soiling from all surfaces using a clean, soft cloth.
2. On painted surfaces, remove flaking paint and surface rusting. Prime and paint.

Rubber Tile

Priority: Serious

Recommendation: Replace rubber tile where necessary with tile matching original.

The original rubber tile has been replaced in areas with new tile that has faded and buckled. Restore rubber-tile flooring as follows:

1. Remove deteriorated tile.
2. Install new rubber tile to match original tile if possible.

Quarry Tile

Priority: Minor

Recommendation: Re-grout areas where grout is missing and replace any cracked tiles.

The existing quarry tile is well maintained and in good condition. Deterioration primarily includes small areas of missing grout. Restore quarry tile flooring as follows:

1. If found, replace all cracked tiles with new to match original color, size, finish, and texture.
2. Re-grout areas where original grout is missing or deteriorated with matching color and profile..

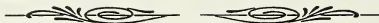
Repointing

Priority: Serious

Recommendation: Repoint deteriorated, loose, and missing mortar.

Cast-stone columns and marble bases exhibit a large amount of open joints where mortar is missing, loose, or otherwise deteriorated. Other cast-stone elements in the lobby that were displaced as a result of the Loma Prieta earthquake will require repointing once the elements are reset. Recommended repointing sequence is as follows:

1. Analyze mortar to establish original composition. Specify repair mortar to match original.
2. Rake out all loose or deteriorated mortar.
3. Repoint with new mortar to match original color, texture, and profile.



STRUCTURAL RECOMMENDATIONS

The following are recommendations for resolution of the major impacts on the historically significant areas of the building which the proposed structural upgrade will have.

STRUCTURAL IMPROVEMENTS

Recommendation: Limit impact of the structural upgrade on remaining historic fabric and locate structural reinforcement within original walls and ceiling locations to allow for retention of original spatial relationships.

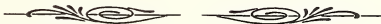
When developing the seismic upgrade design, the remaining historic fabric should be given full consideration. The most compatible design should be used that required the least intervention and is located at original walls.

- Locate structure to impact the least amount of remaining historic fabric.
- Locate structure within original wall and ceiling locations to allow for potential restoration of original spaces and conformance with the original spatial design.
- Where structure cannot be accommodated

within existing original walls, modify the wall profile on the side of least significance.

- Additional required or potential improvements should minimally impact remaining historic fabric and should restore or allow for potential restoration of original spaces.
- Prepare as-built drawings for this analysis documenting extant historically significant materials and components.
- Graphically document, with archival quality photographs or measured drawings, areas with character-defining features that will be demolished.
- This seismic work provides a unique opportunity to use creative restoration techniques to reverse unsympathetic alterations. Explore the potential for restoring original components, or redesign with more sympathetic solutions.

This approach will allow for the greatest possible retention of historically significant rooms and components while minimizing the impact of rehabilitation. It will also allow for the possibility of future restoration that would enhance building integrity.







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